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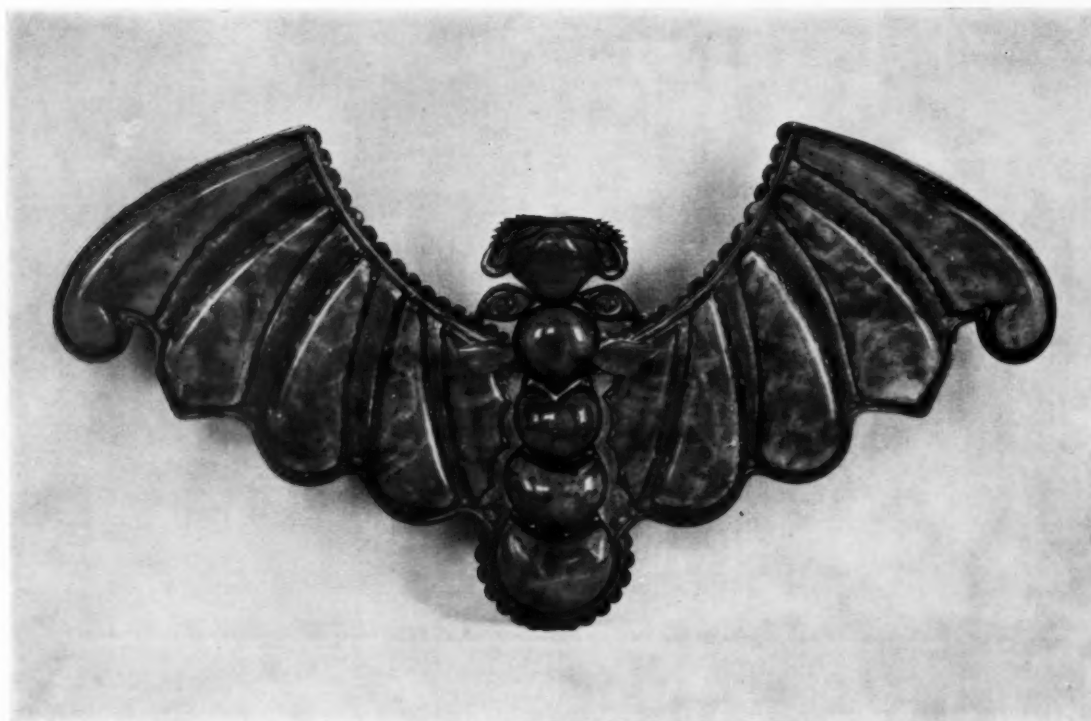


JEWELLED BUDDHA IN PALE CELADON JADE ON ENAMELLED LOTUS THRONE
Sino-Tibitan, XVIIth century

By gracious permission of Her Majesty The Queen

CHINESE JADE IN THE COLLECTION OF HER MAJESTY THE QUEEN

BY TANCRED BORENIUS



SILVER AND JADE BAT. Symbolically conveying a wish of long life and happiness

IN a famous poem written shortly after the middle of the last century, Théophile Gautier has exalted the victory of Art over the difficulties of the medium :—

*Oui, l'œuvre sort plus belle
D'une forme au travail
Rebelle,
Vers, marbre, onyx, émail. . .*

It is a noteworthy fact that neither here nor anywhere else in this poem should there be any mention of the mineral which, as a sculptor's material, is among the most unyielding and intractable, namely, jade. No medium could have offered the poet a better illustration of the theme round which his verse centres : and the obvious inference is, that even a Théophile Gautier, a man to whom the world of art held few secrets, at the time when his poem was

written—to be accurate in the year 1857—was scarcely conscious of the existence of jade as a material to be fashioned by artists. For the student of the history of taste and of collecting in Europe here is an interesting point to remember.

Jade has demonstrably, for long stretches of time, been worked in many parts of the inhabited globe ; but there is one country which nobody will dispute is associated with jade and its artistic use beyond all others—namely, China. No other people have ever been so wholehearted and enthusiastic in their appreciation of jade as the Chinese : the precious material is not only praised for its beauty, but is regarded as symbolical of any number of abstract conceptions, made the centre of religious beliefs, and surrounded by

an elaborate play of legend and folk-lore. Dame Una Pope-Hennessy, in her interesting book, "Early Chinese Jades" (1923), has appositely quoted an appreciation of jade which occurs in an early Chinese book of ritual called "Li Ki," and says :—

Benevolence lies in its gleaming surface,
Knowledge in its luminous quality,
Uprightness in its unyieldingness,
Power in its harmlessness,
Purity of soul in its rarity and spotlessness,
Eternity in its durability,
Moral leading in the fact that it goes from hand
to hand without being sullied.

first occasions when a fairly representative selection of Chinese jade was brought together in London from private collections was that of the Loan Exhibition of Chinese Art, held at the Burlington Fine Arts Club in the summer of 1915, and the present writer, who was one of the organisers of that exhibition, well remembers what comparatively slender resources there were at the time, close upon twenty years ago, to draw upon for the representation of jade carvings. Even what there was in this country—which mostly had come here as a result of the taking of Peking in 1860 and the



TRAY IN PIERCED WHITE JADE
From the Summer Palace, Peking

It was, however, not from China that the first knowledge of jade in the XVIIth century came to England, but from Spanish America, and Sir Walter Raleigh, who transmitted that knowledge, always referred to jade under its Spanish name—meaning "Stone of the Loins," and suggestive of reputed curative powers—*piedra de hijada*, whence, indeed, comes the term "jade" now in general use in Europe: the Chinese name for the mineral being *yü*. As the silence, not to say ignorance, of Théophile Gautier indicates, Chinese jade has only in comparatively recent times become generally known in Europe and America, and sought after by museums and collectors. One of the

Boxer Campaign in 1901—was then but imperfectly realized.

The keen and discerning interest, extended by Her Majesty The Queen to so wide a range of forms of art, has not left the province of jade untouched; and as a result the Queen has brought together a collection of jade pieces which is of unusual interest, and contains a number of examples of remarkable quality. By Her Majesty's gracious permission a selection of specially notable examples is here reproduced, either in colour or monochrome, and described.

A piece of singular felicity in its general design and sense of decoration is the incense

CHINESE JADE IN THE COLLECTION OF HER MAJESTY THE QUEEN

burner (see page 295), a very notable carving of the period of the Emperor K'ien-Lung (1736-1795). The beautiful material used is of a translucent seaweed green, and the decoration is carried out in low relief with stylized dragon forms, this motif being continued in open work

The bat is the Taoist emblem of happiness—the Chinese word, both for happiness and for bat being the same—namely, "*fu*." Moreover, it should be noted that the two upper segments of the bat's body are peach-shaped, the peach being the Chinese symbol of longevity. Hence



PLATE, Seaweed Green Jade

BUDDHA, White Jade

PLATE, Rock Crystal

in the handles. The large knob of the cover is pierced with a lotus design.

An unusual feature in this incense burner is the vertical raised border running down each corner and down the centre of the sides: these borders being not rectangular but curved and pierced.

We will next turn to another XVIIIth century example of considerable interest both on intrinsic grounds and from its associations, this being a coronation gift from the British Colony in Hong Kong in 1911. The piece is fashioned as a large silver bat inlaid with plaques of brilliant translucent emerald green jade (see page 287). Two pieces of rose-quartz form the eyes of the animal.

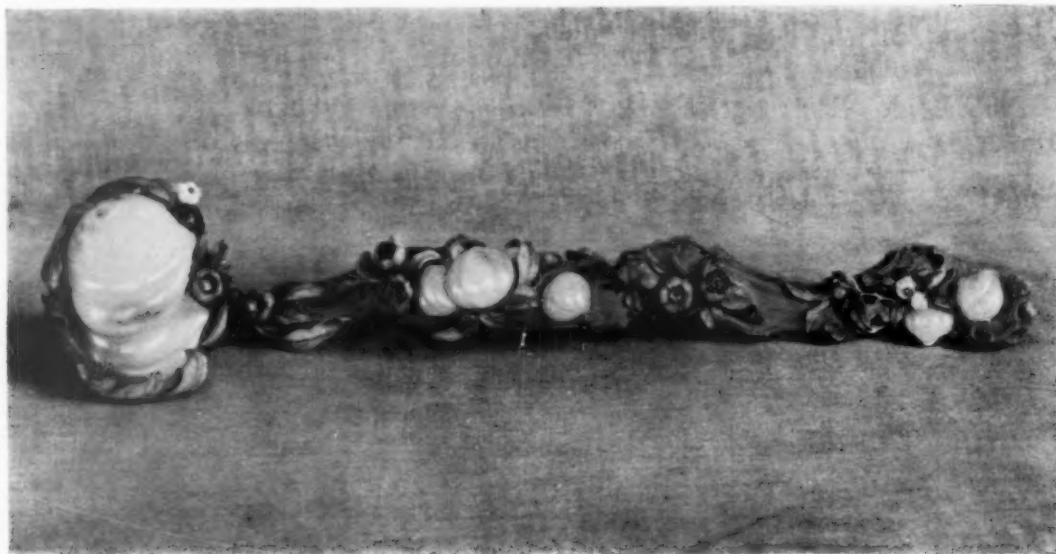
the whole piece, in symbolic terms, conveys the double wish of long life and happiness.

Subtleties of symbolic interpretation such as those here indicated are, of course, particularly characteristic of the Chinese mind; and with this appositeness and felicity of invention there goes hand in hand a power of disposing the individual units of the design so as to form a most effective whole.

Our next coloured illustrations reproduce a number of very interesting pieces. The subject on page 290 illustrates a type of ceremonial and emblematic implement which obtained a very great vogue in China and, in the shape in which we now know it, goes back to the K'ien-Lung period to which the example in Her Majesty's

collection also belongs. The Chinese name for this object is *ju-i*, which translated means "as you desire, according to your wish": hence it has become customary to refer to the objects of this type as "sceptres of good luck." As long as there was an Imperial Court in China these sceptres used to be given by the sovereign to high dignitaries, say, at the New Year or on a birthday; or, conversely, they would

bronze known as a "*chueh*," which was used for warming wine over a small fire, after first pouring a portion of it as a libation. Finally, the plate shows us (propped up on its stand) a triple shallow bowl in finest emerald green jade carved from a single piece in the form of heads of the *polyporus lucidus* or tree fungus emblematic of longevity, the "*ling chih*" of the Chinese. The first reference to this fungus



JU-I OR SCEPTRE, Jade, Ivory and Boxwood

be offered to the emperor by the courtiers on particularly auspicious occasions. These sceptres were made from very many different materials: the present example is extremely delicately carved out of boxwood, and inset with peaches in translucent white jade and further enriched with tinted green ivory foliage and blossoms in rose-quartz. We have already, in connection with the silver and jade bat, come across the peach as one of the Chinese symbols of longevity. Legend reports that it grew in the grounds of the palace of Hsi Wang Mu, Queen Mother of the West, in the K'un-lun mountains.

On page 294 the group includes first, above, three very fine translucent jade buckles brilliantly splashed with emerald green and clouded with lavender. This type of jade is known to the Chinese as "*fei ts'ui*," and is so called from its resemblance to the brilliant plumage of the kingfisher. The three-legged vessel below on the left is of rich translucent green jade. The shape of the vessel follows that of an archaic

as a marvellous foreboding of good luck takes us to the Han Dynasty, in 109 B.C., when the fungus is said to have sprouted within the Imperial Palace. It became eventually one of the favourite motifs of the Chinese jade carvers.

Delicacy of workmanship united to a very keen feeling for the effect of the entire piece is splendidly evidenced in the deep square tray (page 288), the sides of which are formed of white jade plaques pierced with a design of Imperial dragons sporting around the flaming jewel amidst clouds above a pierced valance of bats and stylized lotus. The corners are executed in delicate filigree silver-gilt, jewelled, and showing dragons climbing up clouds. The low relief of the carving is carried out with consummate sense of the quality of the beautiful material. The interior is lined with Imperial yellow K'ien-Lung silk; and if ever a piece bears stamped upon itself the evidence of its provenance from the Summer Palace in Pekin, this is surely one.

CHINESE JADE IN THE COLLECTION OF HER MAJESTY THE QUEEN



PAIR OF LAVENDER JADE BOWLS PENCILLED WITH GOLD AND CARVING IN BLUE CHALCEDONY

Pieces of truly exquisite quality are also the two translucent lavender-coloured jade rice bowls and covers enriched with pencilled decoration in gold of dragons amidst lotus scrolls. This represents a very rare type of K'ien-Lung work. In our illustration on this page these bowls are shown contrasted with a piece of curled lotus leaf in another material

much favoured by the Chinese XVIIIth century carvers of hard stones—translucent blue chalcidony, not often seen, however, in such perfection as in the present example. Below, on this page, are seen two superlative specimens of XVIIth century jade made for the Imperial Moghul Court at Delhi. The box on the right with the pierced lid is of astonishing thinness,



SPICE BOX AND PERFUME BOWL AND COVER, White Jade set with Rubies
Moghul, XVIIth century

A P O L L O



VITRINE
Containing a Group of Pieces in Jade and other Hard Stones

CHINESE JADE IN THE COLLECTION OF HER MAJESTY THE QUEEN



VITRINE

Containing a Group of Small Pieces in Jade and other Hard Stones

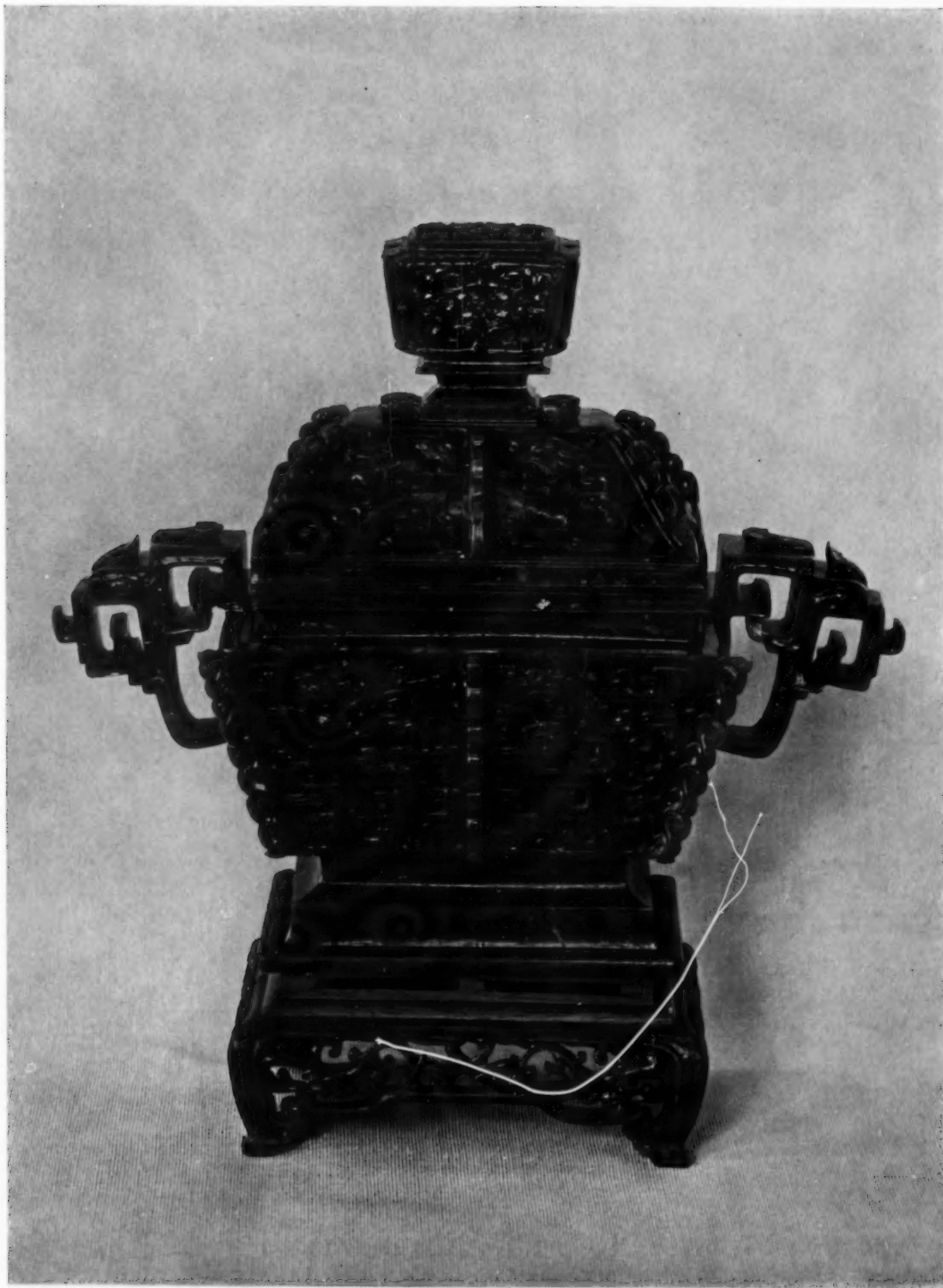
and the decoration consists in variations of the lotus motif. The lotus to which reference has already frequently been made in this article was specially revered by the Chinese as an emblem of purity, and in a former rendering is often employed as a throne both for the Buddha and others of the Immortals. Again the plain box and cover is sculptured from jade of absolute purity, which has been left entirely uncarved so as to emphasize further the perfection of the material. The only decoration consists of the inlay of small rubies—stones which are also sparingly employed to heighten the beauty of the other specimen.

The use of the lotus motif just referred to is illustrated also in the translucent pale celadon jade figure of the Buddha with the hands in the "dhyana" or meditation mudra (see frontispiece). The figure is seated on an enamelled lotus thalamus throne, from which rises a glory shaped as a flame-edged lotus petal enamelled with scroll foliage and a large "shou" or longevity symbol in the centre. The Buddha is wearing a jewelled head-dress and necklace with flowing metal fillets over the arms. This interesting piece

dates from the XVIIth century, and is probably of Sino-Tibetan origin: the conventional pose seen in it is very closely akin to that which occurs in another piece in Her Majesty's collection. Carved in white jade and showing the figure seated under a niche-like aperture, while the outline of the piece retains the character of the boulder practically without alteration. It is shown in our illustration (page 289) between two plates of very fine quality: one of translucent green jade showing a very simple radiating lotus petal design, the other, of rock crystal, carved with ornamentation of much greater richness and complexity. Two further plates in monochrome (pages 292 and 293) give general views of two vitrines in Her Majesty's collection and serve well to show the great variety of types represented in the collection and the relative sizes of some of the pieces which here have been discussed individually. No reproduction can, however, do anything but vaguely hint at the incomparable beauty of the material, and the astonishing range of vivid or delicate colours mutually setting each other off to the best possible advantage.

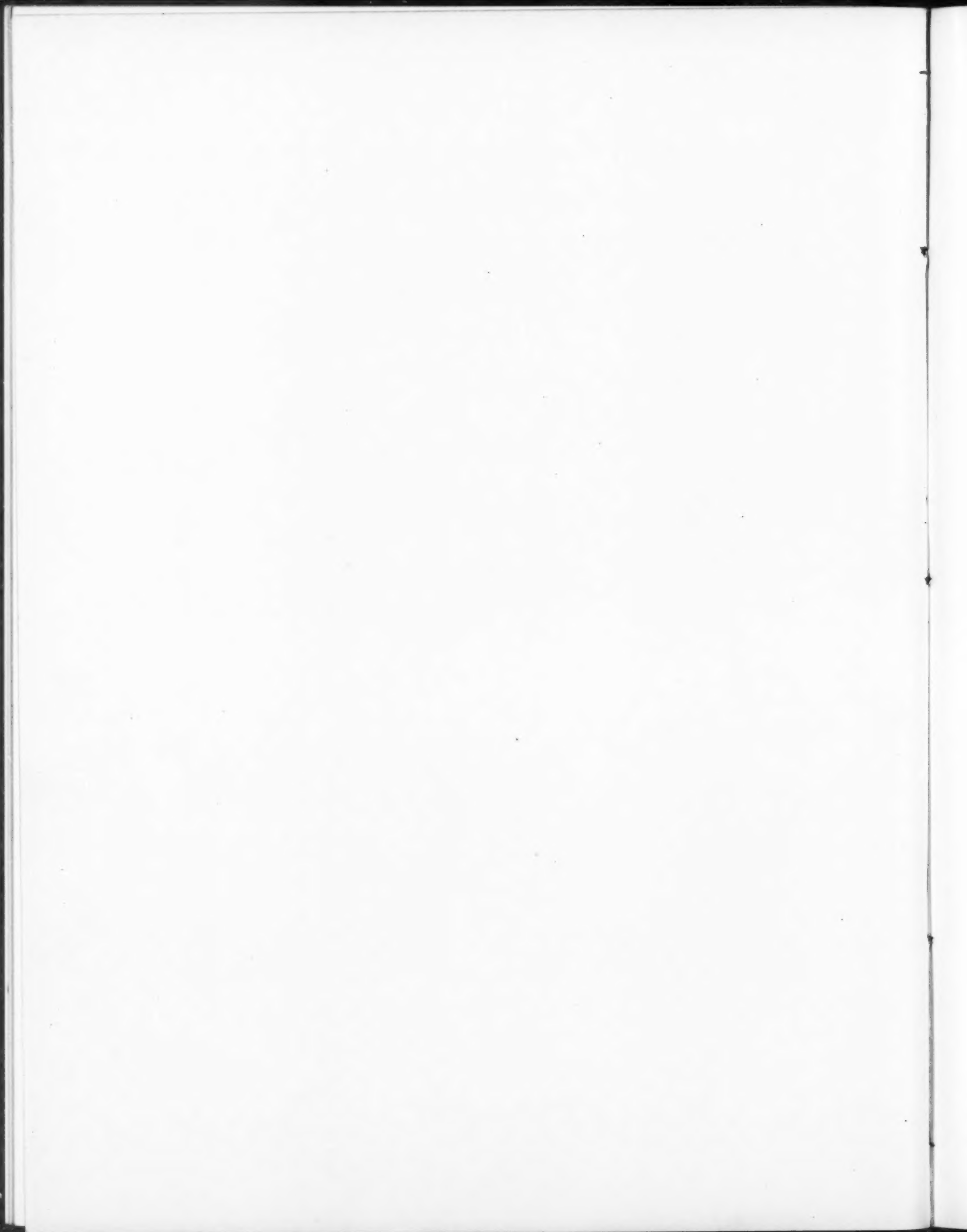


THREE CLASPS IN EMERALD GREEN AND LAVENDER JADE
LIBATION VESSEL, Emerald Green Jade FUNGUS CARVING, Emerald Green Jade



INCENSE BURNER. Translucent Seaweed Green Jade

By gracious permission of Her Majesty The Queen



PICTURES IN THE ROYAL PALACE AT VENICE

BY MICHELE DE BENEDETTI



Fig. 1. THE PURVEYORS OF THE MINT

By Tintoretto

LIKE the other royal palaces in Italy, the palace at Venice, too, contains many important works of art. The palace itself is already an admirable monument worthy of the place unique in the world—Piazza San Marco—where it stands. It is composed of three edifices, the Library of San Marco, the “Procuratie nuove,” and the so-called “Fabbrica nuova,” which constitutes the farthest end of the Piazza, facing the church. The “Fabbrica nuova,” built about 1810 to be the “Palazzo Regio,” is now really the royal residence in Venice, with the principal façade in Piazza San Marco, another towards San Moisé, and a third which looks upon a little garden along the Grand Canal.

Except the façade in Piazza San Marco, where the architect Giuseppe Maria Soli has repeated the same two orders of architecture—doric and ionic—of the “Procuratie nuove,” but substituting for the third a terribly heavy

attic with bas-reliefs and statues, the other two sides show the influence of the cold “Empire” style of that period. The same remark applies to the decoration of the apartments executed about 1822 under the direction of the architect Lorenzo Santi, who was charged to modify the first construction by Soli. The large octagonal hall was decorated by Giuseppe Borzato, while the central fresco with the allegory of Peace is a work by Lodovico Politi.

* * *

The two principal paintings by Tintoretto, “St. Mark, who saves a Saracen from a shipwreck,” and “the transport of the corpse of St. Mark,” which adorned the Library, are now in the Gallery of the Academy. For Tacopo Tintoretto may perhaps be claimed the three canvases, each one representing three portraits of the “Purveyors of the mint,” which are in one of the galleries. They are



Fig. III. THE ADORATION OF THE MAGI

By Bonifazio Veniziano

dressed in black trimmed with ermine, noble types, and standing in front of a table on which there are books and money. The sea and a fortified town appear between the columns of the background. Some art historians, among whom is Lafenestre,¹ do not hesitate to attribute these portraits to the master. There is documentary

evidence to show that portraits of procurators painted by Tintoretto were in existence. Several writers, such as Ridolfi,² affirm that in the "Stanza della Procuratie" there still are effigies of procurators of San Marco and of the Doges by Tintoretto, of such fresh and lively colouring, etc. On the contrary, Boschini,

¹ Georges Lafenestre—Venise.

² Carlo Ridolfi—Le meraviglie dell'arte—Veneria 1648



Fig. II. THE ADULTERESS BEFORE JESUS

By Rocco Marconi

PICTURES IN THE ROYAL PALACE AT VENICE



Fig. VI. THE VIRGIN AND CHILD
School of Giovanni Bellini

Fig. V. Detail of Fig. IV below



Fig. IV. THE VIRGIN AND CHILD WITH ST. JEROME AND ST. FRANCIS AND TWO DONORS
By Benedetto Diana

who identifies with exactness these canvases in the first big room: "three pictures of portraits; the first on the left has three portraits of gentlemen, etc." attributes two to Domenico Tintoretto and one to Paolo de Freschi, a follower of Tintoretto. Although the authority of Boschini is not great, he carried the rather recent tradition in his time and, in my opinion, this view is nearer the truth.

"The Adulteress before Jesus" (Fig. II) is a work by Rocco Marconi, a Venetian painter, pupil of Giovanni Bellini and perhaps of Palma, but who possesses his own character, a certain rigidity in composition and drawing. This canvas of the Royal Palace is, perhaps, his best work. There appears at the top of the first column the signature "Rochus Marchonius." It comes from the Cenobio by S. Giorgio Maggiore in Isola.

Many are the canvases by Bonifazio Veneziano. The best is the one which represents "The Virgin with St. John the Baptist, St. Barbara, St. Omofono and a beggar." It comes from the Scuola dé Sarti ai Gesuites,³ and bears upon the steps of the throne the date "M.D. XXX III. ADI, VIII Noveb." The other pictures by the same artist are for the most part very large, and full of complicated figures. "The Miracle of the Bread and the Fishes" comes from the Magistrato dei Prestiti. "The Rain of the Cotonic" comes from the former Magistrato of the Monte Novissimo, as does the other, "The Queen of Sheba bringing gifts to King Solomon." There is also "Venice handing the standard to San Marco"; this canvas, in the middle of the XVIIth century, figured in the large room of the Library and belonged to the Magistrato of Monte di Sussidio. Boschini, remembering the picture of "San Marco with Venice, dressed in white, presenting a standard with the lion," says that it has been greatly restored by Aliense. There are besides by the same painter "The Adoration of the Magi" (Fig. III) and the "St. Jerome and Ubaldo" from the Offices of the Procuratie.

³ Zanotti—Guida di Veneria.

In the so-called "Bedroom of Napoleon" there is a very interesting painting by Benedetto Diana, which in the XVIIIth century was placed in the waiting room at the mint. This picture was ordered by the Purveyors of the mint, belonging to the Cornaro family, whose coat of arms is seen on the throne on which the Virgin is seated (Figs. IV and V). Beside the Virgin carrying the Infant Saviour there are represented St. Jerome and St. Francis, with the donors kneeling. Cavalcaselle says that Benedetto Diana stands here half-way between Vivarini and Bellini, whilst the dark colour recalls the manner of Lazzaro Bastiani.

The altarpiece in the chapel of the apartments is a large canvas by Carletto Caliarì representing "The Deposition." It was formerly in the church of St. Maria at Belluno. In the so-called "Bedroom of the Prince of Naples" is a panel, "The Virgin and Child," which comes from the room of the State Inquisitors and is traditionally attributed to Giovanni Bellini (Fig. VI). Although of good quality and perfectly preserved, it is thought rather a production of his school.

In the so-called "Small Gallery," which forms part of the new wing of the palace, amongst a great many paintings of minor value, there is to be noted a small triptych on wood, "Nature feeding Earth," by Schiavone, and an interesting panel, "Ecce Homo," which passes under the name of Antonello da Messina, though it is only the work of a pupil. In the same room is to be noted a "Virgin in Glory with St. Jerome in the Desert," by Jacopo da Ponte, originally in the Church of the P. P. Riformati at Asolo. Some very pretty canvases with landscapes and mythologic figures by Francesco Zuccarelli were formerly in the Abbey of S. Giorgio Maggiore in Isola and in the Villa Pisani, later on in the Royal Villa at Stza. Full of the grace of the XVIIth century are four small pictures representing landscapes and figures of the style of Watteau, by Giuseppe Zaise. There are also some pastel portraits by Piazzetta, and others by Rosalba Carriera.

CHINESE POTTERY AND PORCELAIN IN THE COLLECTION OF MR. & MRS. ALFRED CLARK

BY EDGAR E. BLUETT

PART II.—MING WARES



Fig. I.
QUADRANGULAR
FLOWER-POT WITH
FIVE-COLOUR
DECORATION

Hsüan Tê mark.
Height 5½ in.

WITH the advent of the Ming dynasty in China, the restoration of Chinese rule and the passing of the turbulence which characterized the domination of the Mongols during the preceding century there began one of the most remarkable periods in the development of ceramic art which the country had ever known. Viewed in the perspective of time this development takes the form of a gradually emerging renaissance, not spontaneous as it was in Europe, but none the less a renaissance wherein ideas were expressed in naturalistic forms and designs, and where decoration was wont to embody subjects of legendary import or symbolical significance. Technique, too—the craftsman's part in the potter's art—made immense strides during the reign of the Ming Emperors. This was due in part to the encouragement given to the art and the demands made upon the producers by the Emperors themselves. We learn from the Official Record that in the second year (1369) of the reign of Hung Wu, the founder of the Ming Dynasty,

the porcelain factory was first opened and that the ware was sent to the capital (Nanking) for the use of the Emperor. About the same time kilns were set up for the manufacture of Imperial porcelain, and later we read that lists of the porcelain requirements of the Imperial household were sent periodically to the factories at Ching-tê Chên. These lists were included in the Chiang Hsi t'ung chih (General Topography of Kiang Hsi), of which several editions have appeared, and they provide valuable information respecting the types of porcelain produced and the manner of decoration employed.

A large number of these types is represented in the comprehensive collection under review. They may be classed in seven main categories, and may be briefly described as porcelain with single glazes, coloured or uncoloured; porcelain with incised design filled with two or more coloured glazes; porcelain with enamelled design applied *sur biscuit*; porcelain with underglaze blue decoration; porcelain with enamelled decoration over the glaze in addition



Fig. II. FIVE-COLOUR (WU TS'AI) DEEP CUP.
Ch'eng Hua mark. Height 3½ in.

to the underglaze blue; porcellaneous stoneware with design outlined in fillets of clay and filled with glazes of three or four colours (*cloisonné* type), and pottery with design outlined in black under a deep peacock—or turquoise—blue glaze.

The largest and most comprehensive of these classes in the collection of Mr. and Mrs. Clark is the blue and white, and it will be necessary to deal with this most interesting section in a separate chapter. Next in importance and variety of form and design is the porcelain enamelled in polychrome over the glaze.

This type of porcelain, or, at any rate, that with pictorial decoration, seems to have been the principal product of the factories at Ching-tê Chên, and, according to Hobson, received the chief patronage of the court, gaining then an ascendancy which it never lost. In the manner of its decoration, symbolism in some form or another is constantly in evidence. Take, first, the splendid six-sided jar figured in the colour-plate, a striking example of the *wu ts'ai* (lit. five colours) porcelain of the XVIth century. Each of the sides is painted in brilliant enamels and a fine underglaze blue with a figure of the *fêng huang*, or phoenix, the special emblem of the Empress, while the shoulder has in every

panel a painting of the *ling chih* fungus, symbol of longevity together with Buddhist emblems of various import. The base is inscribed in underglaze blue with the *nien hao* or date-mark of Lung Ch'ing (A.D. 1567-72), and there is no doubt that the piece belongs to the period of its mark. In the case of a Lung Ch'ing specimen this is a matter of peculiar interest, for it enables us with a fair amount of certainty to fix its date to a single year. According to the Tao Shuo we learn that in the fifth year (A.D. 1571) of the reign of this Emperor, representations were made by the official in charge of rice transport to the effect that the supply of different kinds of porcelain had run short, and requisitions were sent for a large number of replacements. Later we find that "In the sixth year (A.D. 1572) of the reign of Lung Ch'ing the manufacture of porcelain was re-established."¹ In this year the Emperor died, and if we may infer from the foregoing that the Imperial factories were not working during the earlier years of his short reign, it is a fair assumption that this and other similarly marked pieces were produced in the year 1572.

In the same class is a quadrangular jardinière or flower-pot (Fig. I) the sides painted with birds and flowering branches of shrubs of the

¹ Tao Shuo, p. 63.



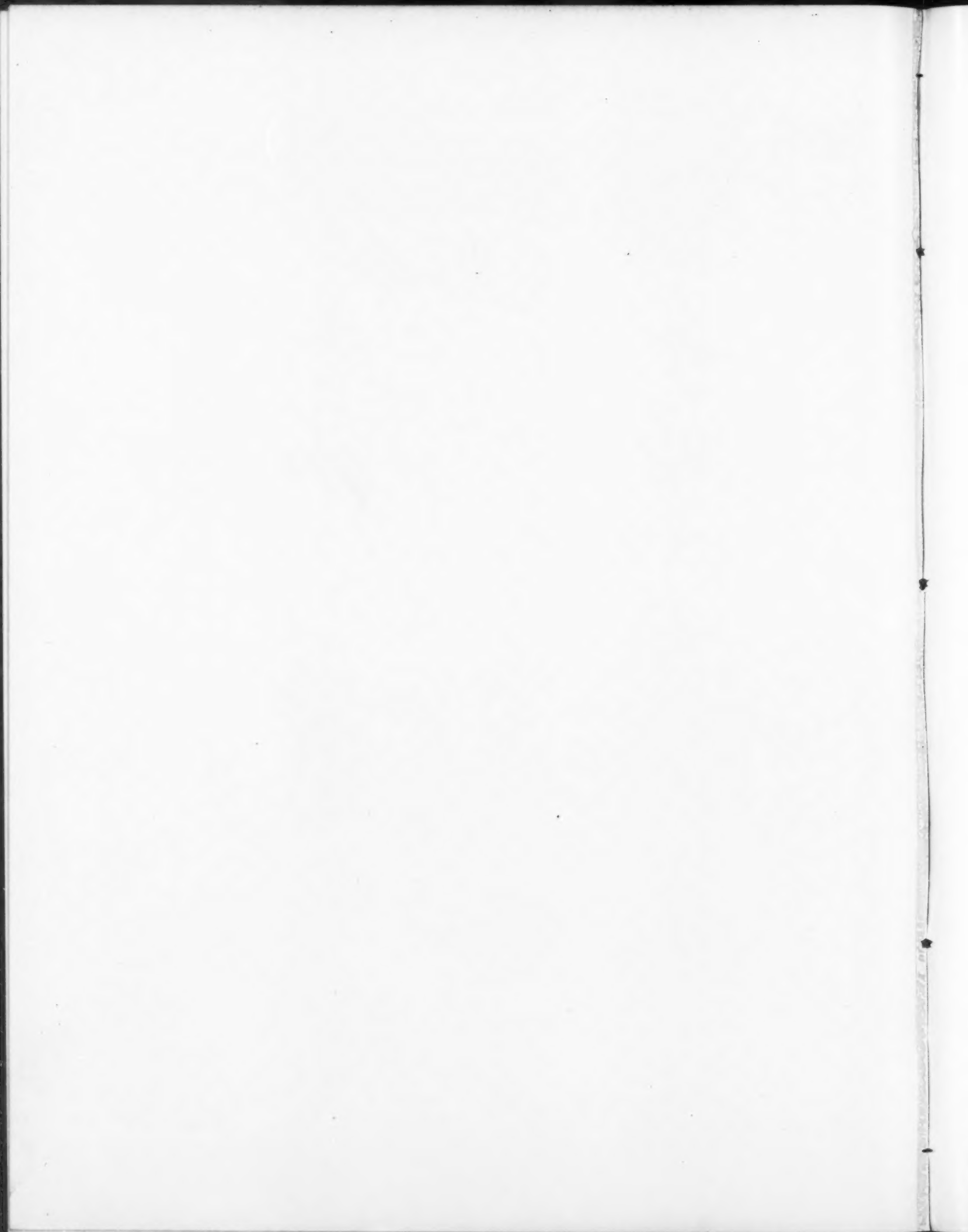
Fig. III. PEACH-SHAPED DISH, ENAMELLED IN FIVE COLOURS. Diameter, 5½ in.



JAR PAINTED IN POLYCHROME ENAMELS (WU TS'AI)

Lung Ch'ing period. Height 10½ in.

In the collection of Mr. and Mrs. Alfred Clark



four seasons. The base bears the mark of Hsüan Tê in deep underglaze blue. A fragment, the lower portion of a similar vase, is in the Franks Collection at the British Museum. In glaze, paste, colour of decoration and mark it is exactly similar to the pot illustrated, and it is undoubtedly of the same period. The Museum fragment is discussed by Hobson² in the chapter on Hsüan Tê porcelains and, although the author is unwilling to accept without reserve, as an actual product of the period, this or any other specimen with the Hsüan Tê *nien hao*, he does allow himself the statement that this is "perhaps the nearest to the period." Another example of the *wu ts'ai* is shown in Fig. II. In this piece the decorative treatment is of a delicacy which it is impossible to catch in a photograph and justifies the maker, at any rate in the eyes of a Chinese, in attaching to it the mark of a classic period—Ch'êng Hua. Numerous references in Chinese records extol the merits of enamelled porcelain of this period. The *Po wu yao lan* (published A.D. 1621-27), tells us that: "In the porcelain of the highest class of the reign of Ch'êng Hua there is nothing

² "Chinese Pottery and Porcelain," Volume 2.



Fig. V. DOUBLE GOURD VASE, FLORAL SCROLLS IN RED ON A GREEN GROUND. Mark and period Chia Ching. Height 8½ in.



Fig. IV. SCRAP BOWL, GREEN DESIGN ON DEEP RED GROUND. Mark and period Chia Ching. Diameter 5½ in.

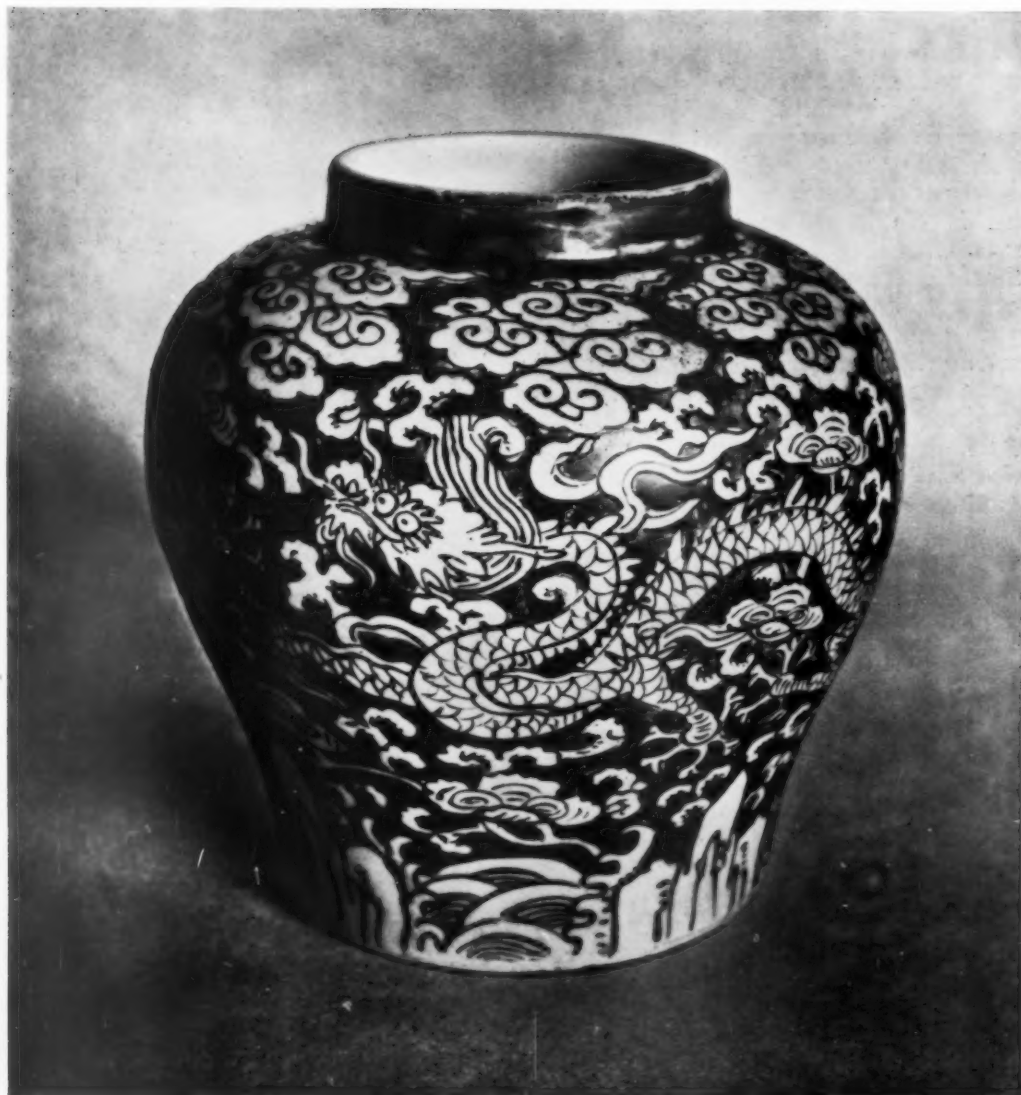


Fig. VI. JAR, DRAGONS IN YELLOW ON A RED GROUND. Chia Ching. Height 5½ in.

to excel the cups . . . painted in enamel colours, which are more artistic than even the cups of the reign of Hsüan Tê." The Nan ts'un sui pi says: "The Ch'êng Hua blue was not equal to the Hsüan Tê blue, the Hsüan Tê colours were not equal to the Ch'êng Hua colours." Again Chu Yen in the Tao Shuo remarks that "in Ch'êng Hua porcelain the best is that painted in enamel colours." As we shall see later, it was not uncommon for XVIth century potters to inscribe on their products the *men hao* of one or other of

these classic periods and, for this reason, it is exceedingly difficult to date this particular cup with any measure of accuracy. It is, at any rate, a delightful piece, and certainly of the Ming period.

Fig III illustrates a shallow dish shaped to suggest the outline of a peach. In form and decoration it is clearly a piece which can only have been intended for the use and enjoyment of a Chinese, for the message it conveys—a combination of legend and happy symbolism—is one which would have been appreciated only



Fig. VII. SHALLOW BOWL, ENAMELLED GREEN, AUBERGINE AND WHITE ON A YELLOW GROUND. Mark and period Chia Ching. Diameter 7 in.

by one of the potter's own countrymen. In the Gardens of Hsi Wang Mu, the Queen of Heaven, grew the peaches of longevity, and Tung-fang So, when a boy, stole and ate one of the peaches, gaining thereby a longevity of 9,000 years. To the Chinese there would be no doubt about the good wishes conveyed to the recipient by the gift of this dish.

The variety of subjects used by the Ming potter in painting his *wu ts'ai* seems to be endless, and this collection is rich in examples displaying the imagination and versatility of the artists. There is a pair of large wall vases painted with fighting cocks; a splendid quadrangular box and cover, each of the sides painted with scenes representing the four elegant accomplishments (painting, calligraphy, music and chess); a pair of dainty little bowls on the outside of which Shou Lao is seen riding on his deer accompanied by a procession of children; saucers, dishes and objects for the writing table painted with the Imperial dragon amid clouds, accompanied, sometimes, by the phoenix (*feng huang*) and, standing apart, by reason of its size, from the main body of the collection, a remarkable bottle-shaped vase with bulbous lip. This rare piece measures about 22 in. in height and has, painted on the body, a lively picture of paddling Mandarin ducks, herons standing in the water, birds in branches, butterflies and flowers, the whole presenting a splendid decorative effect. As with many of the more important examples of the *wu ts'ai* and blue and white, the base is unglazed and the date-mark (*Wan li*) is inscribed in a horizontal line in underglaze blue at the lip.

Square-shaped bowls of the type illustrated in Fig. IV stood on the meal tables of the more opulent to serve as receptacles for bones



Fig. VIII. BOWL WITH INCISED DESIGN, GREEN ON YELLOW GROUND. Chia Ching period Diameter 5½ in.

and other scraps. This example represents a distinct variety of the *wu ts'ai* class—that in which the ground is filled with coloured enamel—in this respect the forerunner of a range of porcelains which were brought to a high state of technical perfection during the XVIIth century. The K'ang Hsi potters employed a fuller palette, and preferred ground

has involved three firings. First, the glazed jar is baked in the *grand feu*; next the yellow enamel is applied all over the body and the piece fired again, this time in the muffle kiln; finally, the red colour and the sepia-tinted outline is painted on with a brush, leaving the dragon and the clouds surrounding him reserved in yellow.



Fig. IX. BOWL, ENAMELLED WITH GREEN DRAGONS ON AN HUA GROUND.
Ch'eng T'ê period. Diameter 5½ in.

colours of green, yellow and black, but the technical advances made seem to have resulted in a certain loss of vigour and boldness in design. In this bowl the boys at play are painted in brilliant green on a deep red ground, both colours applied over the glaze at a second firing.

Another piece of this type, the gourd-shaped vase (Fig. V), has the colours reversed—the flower scrolls painted red on a green ground—and here the potter shows a fine sense of fitness in colour contrast. A similar vase may be seen among the Bloxam bequests in the British Museum. In the jar (Fig. VI) the colouring is red and yellow, and here the process employed

Bearing in mind the Chinese love of superstitious legend, and noting the artist's obvious desire to impart some meaning in his applied designs, there is no difficulty in explaining the frequent appearance of the dragon in the decorative schemes of the potter. The dragon of the Chinese is credited with supernatural powers and attributes of a nature quite foreign to Western conceptions of the monster. He is a benevolent creature, the spirit of the waters, of the mountain stream and torrent; he controls the fertilizing rain and is supplicated by all at times of drought and flood. To the Chinese, an essentially agricultural people, a being with such powers must loom large in their

thoughts, and the dragon came in time to symbolize well-ordered government. His representation with five claws instead of the customary four was reserved for the use of the Emperor and his high officials; hence the frequent use of this device, sometimes alone and sometimes with the phoenix, on palace porcelains.

618-906). Before this method was employed glazes of different colours ran into each other and became intermixed in course of firing, rendering the clear definition of pattern impossible, even when the pottery vessels of those early days were baked in the comparatively low temperature which sufficed to flux the soft silicate glazes used. In the bowl



Fig. X. WHITE BOWL WITH PIERCED SIDES. Ming period. Diameter $3\frac{1}{2}$ in.

Porcelain of the Chia Ching period (A.D. 1522-66) exhibits a strongly marked tendency towards vigour and intensity in colouring. Figs. IV, V and VI are all Chia Ching examples and display this tendency well; in the shallow bowl (Fig. VII) vigour gives place to delicacy in the tint of enamels—green, aubergine and white—used for the storks and clouds, and the yellow ground tint is harmonious rather than intense. The design of storks in flight was a favourite decorative *motif* of the Chia Ching potters, and is probably associated with Shou Lao, the god of longevity, whose special attributes are the spotted deer, the *ling chih* fungus and the stork.

The use of incised outline for the double purpose of defining the design and as a convenient method of containing the glazes on polychrome pieces was a technique known to potters as early as the T'ang period (A.D.

(Fig. VIII) a similar technique has been employed, but the medium in this instance is fine porcelain, and the glazes used to decorate it—bright green on a yellow ground—have been applied at the same time and fired together at a high temperature. The process must have called for considerable skill. This range of the Ming porcelains is a very beautiful one, and compels the admiration of the beholder. Variation of ground colour is seen in an exquisite plate firmly incised with a graceful design of a vase of flowers glazed egg-yellow on deep apple-green ground. The base is incised with the six-character *nien hao* of Wan Li (A.D. 1573-1619). Of the same class and worthy of note by any privileged visitor to this collection is a pair of scrap bowls, similar in form to that illustrated in Fig. IV, the exteriors with dragons and the interiors with *Shou* (longevity) mark glazed green on a fine yellow ground.

In strong contrast to the striking decorative schemes favoured by the Chia Ching colourists is the *an hua* or secret decoration. Two methods were employed; in the one the decoration was finely drawn in liquid porcelain or slip on the body of the piece, and in the second the design was lightly etched in the paste with a finely pointed stylus or graving tool, in both instances before the glaze was applied. The standard example of the finest *an hua* is the famous Yung Lo bowl in the British Museum. In this piece the decoration is applied by the former method and, owing to the eggshell thinness of the piece—it is, in fact, almost bodiless near the upper rim—the design is visible only by transmitted light. Two delightful little bowls of pure white porcelain in Mr. Clark's collection have *an hua* decoration similarly executed. They belong to a group which, according to the best-informed opinion, belongs to the Ming period, but it is doubtful whether the mark incised in the base of one of them "made in the period of the Yung Lo" can be accepted as a statement of fact.

Just discernible in the illustration is the *an hua* drawing of waves on the Chêng Tê bowl (Fig. IX)—fitting background for "the spirit of the waters." Here is seen an unusual but pleasing combination of colours, a formal border painted in underglaze blue with dragons in bright green enamel. In this instance the "secret" decoration, a lightly incised wave pattern, is not easily discovered by transmitted light, for the porcelain is moderately thick; but, although it might pass unnoticed, it may be traced on the surface without difficulty by examination in a good direct light.

A later technique, usually associated with the Wan Li period (A.D. 1573-1619) is exemplified in the beautiful little bowl shown in Fig. X. The pure white porcelain of which it is made has been pierced and carved while still in the semi-plastic state before firing, the border is ornamented with a floral pattern formed of tiny fillets of clay applied and luted on at the same time, and the five circular medallions with which the reticulation is interrupted have minutely carved figures similarly applied. All the relief decoration is in biscuit—that is to say, it has been left unglazed in the subsequent process—this, no doubt, in order to display to advantage the detail of the carving. This specimen is altogether a remarkable example of ceramic

craftsmanship, and in its making, called for great skill and amazing delicacy of touch. A slightly larger bowl exhibiting the same technique is in the Franks Collection at the British Museum.³

The form of the shallow bowl with pouring spout illustrated in Fig. XI had its origin in bronze, and it is probably a sacrificial vessel. It is glazed deep blue with decoration in low relief in white slip. Although specimens of this type bearing a XVth century date-mark are occasionally seen, there is little in essentials to distinguish them from pieces of known later



Fig. XI. SACRIFICIAL VESSEL, WITH DECORATION IN WHITE SLIP ON A DEEP BLUE GROUND. Ming period. Diameter 5 $\frac{1}{2}$ in.

date, *e.g.*, the tripod bowl (No. D255) in the Eumorfopoulos Collection. This sacrificial vessel is of a form rarely seen in porcelain and probably belongs to the Chia Ching period (A.D. 1522-66).

In the whole colour section there is a fine egg-yellow saucer-plate bearing the date-mark of Hung Chih (A.D. 1488-1505). The results of recent research leave little room for doubt that this and similar pieces from the Imperial table services belong to the period of their mark, and that, in spite of the fact that this saucer is in "mint" condition, it is actually over 400 years old.⁴ Although the glaze colour is slightly deeper in tint this saucer is in all essentials similar to the Hung Chih plate in the Victoria and Albert Museum, a piece which is accepted in authoritative quarters as the most convincing specimen of Ming yellow porcelain.⁵

³ See Hobson "Wares of the Ming Dynasty," pl. 34.

⁴ See Bluett "Ming and Ch'ing Porcelains," pp. 16 and 45.

⁵ See Hobson "Chinese Pottery and Porcelain, Vol. 2, p. 28. "Wares of the Ming Dynasty," pp. 83, 84.



HENRY VIII.

Panel, 92 by 66.6 cm.
(*The Hon. Geoffrey Howard, Castle Howard*)

By Hans Holbein, 1542.

THE CASTLE HOWARD HOLBEIN

BY J. G. NIPPEN

THE splendid portrait of Henry VIII, by the King's favourite painter, Hans Holbein, which is published in this number, has been rediscovered at Castle Howard, near York. It is the property of the Hon. Geoffrey Howard, and, since its exhibition by Messrs. Spink, has been hailed as one of Holbein's greatest and most important works. No less than four renovators had sought to "improve" the work of the XVIth century master, and, in consequence of these over-paintings, the nobility of the original was but dimly to be observed, shining, as it were, "through an ungraceful veil." Recently, however, upon the recommendation of Dr. Paul Ganz, the picture has been skilfully restored, and the soft and lustrous colouring of the masterpiece, rich and fresh, has emerged to delight us. Perhaps we should be grateful to those responsible for the later coats of paint: they preserved the glory which they concealed.

The portrait was painted in 1542; half of Holbein's signature, and the third and fourth figures of the year remain on the staff which the king holds in his left hand. They are inscribed just below the golden nob. At this time, Henry enjoyed but little peace of mind. His health was failing. He was rapidly ageing. The young wife to whom he was devoted had been false to her vows, and had paid the extreme penalty. Catherine Howard was executed on February 13th, 1542.

The sadness of disillusionment and vanished hope is depicted in the monarch's countenance. No doubt the fact that all his power could not command love was a blow to Henry's self-esteem. He probably felt it as deeply as the loss of his bride's affection. He may also have been troubled by the realization that "he was already very stout, and daily growing heavier." Henry was proud of his figure.

Holbein's portrait shows us a man for whom life now holds much that is exceedingly unpalatable and distressing. The strong, commanding presence is ably displayed; but the

picture might well serve as a warning that the joys of absolute power are not beyond the reach of shadows.

The genius of the artist has produced a truthful portrait; but without unduly emphasizing those characteristics which would not flatter the subject. Henry is clad in a stiff mantle of bright crimson velvet, with a white fur collar, and fur-trimmed edges. Jewelled clasps of gold fasten the mantle at the front and on the sleeves. A jewelled, gold chain, without pendant, hangs from the king's shoulders, and his cap is black, minus the customary feather (which was doubtless originally there). The corpulence of the fifty-one year old Henry is less obvious owing to the long, flat front of the mantle. The tunic of elaborately embroidered cloth of gold is seen at the neck and on the forearms which protrude from the mantle's short sleeves.

The dark blue background may be considered in relation to another which is thus described: "Azurite blue and a little malachite green, both natural copper carbonates in crystalline form. These powdered crystals are mixed with white pigment painted in several layers, more thickly than the rest of the picture."¹ Some such medium has here been used.

When, by the kindness of Messrs. Spink, I was permitted to make a close inspection of the portrait, the valuable article which I have just quoted was constantly recalled. Holbein's technique was in many ways remarkable, and Mr. Bentz's interesting essay was based upon a microscopic study of the Schoenborn portrait, painted in 1532. I will condense a few points.

The artist exercised care and knowledge in the choice of wood for his panels, and in the preparation of the surface for the paint. He selected oak boards containing part of the centre, and part of the outside of the tree. "Boards cut in this manner rarely curve." His ground was of chalk and parchment glue, rubbed smooth. Bentz also mentioned the

¹ Holbein's Technique by Frederick Bentz, *Burl. Mag.*, Aug. 1927

"warm glow" of Holbein's blacks, so beautifully exemplified in the hat of the painting under consideration. When the prepared ground was dry, the artist painted the hat "with thin transparent glazes of black. This beautiful optical mixture of one colour shining through another is totally different from a mixture of black and brown pigments; moreover, the influence of the white ground is not completely destroyed. Whilst this paint was still wet he painted into it the darkest parts of the black."

My own inspection was aided by nothing stronger than a small magnifying glass; but I believe that a microscopic examination would prove that another technique mentioned by Mr. Bentz was here used. In drawing fine lines, Holbein often "used a crowquill pen instead of a brush." This was employed in drawing hair and fur, and its use is, I think, to be detected in the beard and fur of our portrait. The microscope would probably reveal "strokes beginning with minute upstrokes forming a tiny hook with the downstroke, natural with a pen, but utterly impossible to produce with a brush." It is worthy of record that this technique, not peculiar to Holbein, had been suspected by the late Professor W. R. Lethaby, who mentioned it to me at the time Mr. Bentz's article appeared.

The ornamented sleeves of the king's tunic are drawn in masterly fashion. In this branch of his art Holbein had inherited all that was best of the older tradition, going back as far as the painter-goldsmiths of the XIIIth century. From this source was derived the craftsmanship which makes his work as fascinating in the smallest detail as in the noble conception of the whole. In drawing brocades and jewels, he creates that form of "imitation that is admiration," which gives so much charm to some of the best mediæval work. It is a different technique, both in spirit and letter from that of sham "art" production.

A comparative, historical study of Holbein's work as court painter has been published by Dr. Ganz in the *Burlington Magazine* for October. The Althorp portrait, that at Windsor,

a copy of a lost picture in the National Portrait Gallery at Rome, the Whitehall fresco, and the one later work in the Hall of the Barber-Surgeons are all considered. It is unnecessary to go over the same ground again; but I may add, with regard to the Windsor portrait, that, in my opinion, a minute examination of the technique, and comparison with undoubted works of the master, would confirm the view that it is a copy.

The importance of the Castle Howard discovery is enhanced by its filling a gap in the sequence of Holbein's portraits of his royal patron. We now possess confirmation in paint, by a truthful artist, of contemporary descriptions of Henry VIII, after ill-health, growing obesity, and domestic trouble had wrought sad changes in him.

The later portrait in the Barber-Surgeons' Hall has been sadly damaged by fire and restoration, and, as Dr. Ganz points out, "no longer gives Holbein's conception of his (the king's) appearance in 1543." We can only hope that some copy may yet appear that will more faithfully reproduce the original.

Holbein's romantic efforts in aid of the king's matrimonial intentions were not very successful. The Duchess of Milan is recorded as having said that "she had but one head; if she had two, one should be at his Majesty's service."² The portrait of Anne of Cleves was certainly followed by marriage, but not by the happiness of the parties concerned.

It has not yet been decided whether the newly-found portrait will come into the market; but it may. In the latter event, it is greatly to be hoped that it will be secured for the nation. Its historic interest, and importance as a work of art are such that its emigration is a possibility of which none may think with equanimity.

Finally, we may congratulate everybody associated with this remarkable discovery, and at the same time echo the hope of Dr. Ganz that other works of Holbein's brush, which he is convinced exist, may now be found.

² See Walpole's "Anecdotes of Painting."

"DECORATED" OR "SHOW" PEWTER

BY HOWARD HERSCHEL COTTERELL and
ROBERT M. VETTER

EFFORTS to raise pewter from the sphere of mere utility to a more artistic and exalted plane have been made from very early days.

Before the exploitation of the European tin mines, pewter (or tin) was considered one of the precious metals, and in those days was always treated in an ornamental or artistic fashion. Pewter vessels of domestic simplicity were introduced by the Romans, who controlled the output of the Cornish tin mines, and who retained small ornamental additions on handle-backs and finials, features which remained in fashion with medieval pewterers.

In these notes, however, we are less concerned with these ornamental touches and additions, even though their relationship to ornamental pewter proper may frequently be a very close one.

German art critics were the first to draw the line of distinction between *useful* and *ornamental* pewter, designating the former *Gebrauchs Zinn* and the latter *Edelzinn*, upon which latter, decoration, instead of being an adjunct, became its main purpose. The great German collector Demiani, in his chief work, "François Briot, Caspar Enderlein und das Edelzinn" (1897), defines the latter as something ennobled (*veredelt*) by artistic ornament and thereby rendered more fit for show purposes than for daily use. Numerous existing examples of this decorated pewter show so little wear, either through use or cleaning, as to fully confirm his statement.

We do not propose to enter here into the more or less theoretical question as to whether decorated pewter has to be regarded as a complete artistic failure or otherwise, but even its greatest opponents, and consequent admirers of plainness, cannot deny that a tremendous appeal is made to the artist by the soft colour and texture of the metal and its power of assuming the most beautifully toned patina.

Nor do we propose to concern ourselves with that more or less ornamented pewter which is a conscious or involuntary imitation of contemporary silversmiths' work. This silver-imitation work may—theoretically at least—be

placed on a lower plane,⁵ in the same manner as certain kinds of pottery which emulated porcelain. But, in spite of all dogma, even in this sphere of "make-believe," talented craftsmen reached a very high level.



Fig. 1. A PEWTER SPOON WITH
DECORATED BACK.
Probably XIIIth century

Among the methods of decorating pewter, relief-casting is generally considered in the first place, but punching, repoussé and engraving—or a combination of any of them—are also suitable for making a piece thoroughly decorative—and equally thoroughly useless.

RELIEF-CAST DECORATION

Let it be stated definitely at the onset, that nearly all relief-cast work is done in permanent moulds. Some was done by the *cire-perdu* method, but none by repoussé, chiselling or sculptural methods, the latter being thoroughly unpewterlike and employed chiefly on fakes.



Fig. II. RELIQUARY COVER. XIVth century Spanish.
4½ in. by 3 in.
In the Cologne Museum

It follows therefore that the copying of such pieces, made from permanent moulds, could easily be practised, and this is unfortunately being done.

Artistically, this places them in line with woodcuts and prints and, as in the latter case, a distinct personal touch is by no means absent from such reproductions which show great differences of quality to connoisseurs of the species. Therefore, what at first sight might appear to be a mere mechanical process of reproduction, is in fact a very subtle technical feat demanding a perfect grasp of the blending of materials, plus consummate foundership.

A true revival of the art of making tasteful ornamental pewter would by no means be a contradiction of the modern principles of applied art and, in our opinion, much more desirable than the production of so-called "hammered" pewter. If these lines could give impetus to such a revival we should consider our efforts more than repaid.

An early example of a piece cast from a permanent mould is shown in Fig. I, which illustrates a pewter spoon with decorated back, probably of XIIIth century make and of Danish workmanship, reproduced here by the kindness of Mr. Jorgen Olrik, of the Dansk Folkemuseum at Copenhagen.

There is hardly any wear visible on the ornamentation of this piece, which is in simple line relief, corresponding with indentations in the mould itself, which must have been of a hard and lasting material—stone, brass, or iron.

This primitive "scratching," or line relief, is met with again and again on early medieval pewter and lead objects, and is always suggestive of the permanent mould and mass production.

From the famous "Clemens" collection in Cologne Museum is the casket (or reliquary) cover shown in Fig. II. This small piece, some 4½ in. by 3 in., is of XIVth century Spanish manufacture and shows a further step. The lines of the design are sunk more deeply into the surface of the mould and it was no mean artist who obtained such perfect expression within the restrictions of a very primitive technique.

Of considerably later date is the late medieval plaque shown in Fig. III. Now in the collection of Mr. C. Rueb of The Hague, this little piece, which is probably French, is some 3½ in. by 2½ in., and there can be little doubt but that it was cast by the *cire-perdu* method, i.e., a wax model was first made and then embedded in clay; the wax was then



Fig. III. A LATE MEDIEVAL PLAQUE, probably French
In the Collection of Mr. C. Rueb of The Hague

"DECORATED" OR "SHOW" PEWTER



Fig. IV. A SILESIAN FLAGON. End of XVth century. *Formerly in the Figdor Collection*

APOLLO



Fig. V. A FINE FLAGON OF THE SAME PERIOD AS FIG. IV. *Formerly in the Figdor Collection*

melted out, leaving an impression for subsequent casting.

This last example brings us to the close of the Middle Ages, to the dawn of individualism, when the Renaissance movement was already fully established in Italy, whereas in Northern Countries the exuberant late Gothic seemed to reflect the passionate unrest of the moment.

The Pewterers became ambitious and enterprising for, in addition to the plain substantial vessels of the period, so justly admired for their practical simplicity, most gorgeous pieces were turned out for guild and church use.

Silesia, Bohemia and Poland, and especially the town of Breslau (Wrocław), were the centre of this new decorative movement. Quite a large number of flagons, of truly monumental character and decorated in the grandest style, are preserved in various Continental collections.

Whenever these pieces change hands, as was recently the case at the Figdor sale, the prices achieved are fantastic. One of these wonderful Silesian flagons, dating from the end of the XVth century, and engraved by a masterly hand, is illustrated in Fig. IV. It may have been a church flagon, one cannot say, but from its beautiful condition and state of preservation it must be regarded as a show piece. The broad drooping handle and the thumbpiece conform entirely to the traditions of useful pewter, as indeed does the whole, with perhaps the exception of the ball-feet, richer mouldings, and the crest.

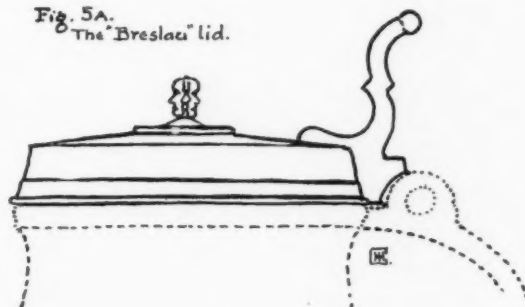
The body of the flagon, however, as of nearly all flagons of the Silesian school, is divided into flat panels, thus giving to the engraver a chance to display his art. The close connection which is notable in these pieces between the pewterer and the engraver, makes it practically certain that both were carried out by one individual, which is not only exceptional but raises such men from the level of skilled craftsmen to that of versatile artists, some of whom, being gun- and bell-founders in addition, were in consequence engineers.

The flagon shown in Fig. V, also one of the finest in the Figdor collection, belongs to the same class and period, but shows far greater departure from the traditional than the previous one. Here we have a piece of show pewter *par*

excellence. The fantastic handle alone removes this work far out of the sphere of mere utility.

The lid of this "Breslau" type of flagon calls for some comment, and we give in Fig. VA a rough outline drawing showing its main features.

Fig. 5A.
The "Breslau" lid.



As will be seen from this sketch, the collar consists of a short truncated-cone section which fits over an inner flange on the lid of the vessel, thus preventing that "riding" of the lid from side to side, which is so destructive to its hinges. This collar is surmounted by a top in the form of an inverted dish or saucer, which may, or may not, be crowned with a decorative central knob, but which, when without such knob, is at times found with a "seal" in its centre.

The name of the "Breslau" lid has been given to this type because it invariably occurs upon the famous, richly engraved flagons which were made in that and other Silesian cities *circa* 1500, but our use of the name in this connexion must be interpreted to mean that it enjoyed great popularity in that part of Germany, and not necessarily that its origin can definitely be ascribed to Silesia.

The hinges upon this type are of what is known as the five-membered, or *double* variety, i.e., two lugs upon the lid engage with three upon the handle, as opposed to the three-membered, or *single* type, wherein a single lid lug engages with two upon the handle.

It is affirmed by some European collectors that this five-membered type is posterior to 1600, but these Silesian flagons displayed the feature at least as early as 1500.

"AND THEY GATHERED IN THE TITHES"

BY HERBERT CESCINSKY

A "tithe" is now a yearly payment made to the Church by an owner of land in Great Britain, but in the Middle Ages the Church took a proportion of the crops (usually one tenth) in produce, hence the term "tithe," and the necessity for tithe barns



Fig. 1. PRESTON PLUCKNETT. The great tithe barn with buttressed walls. Formerly a part of a monastery, now only a farm building

"HE who runs may read," says the man in a hurry; but he who would observe must saunter—not even walk. To take in all the silent history of the English countryside one must have not only archæological knowledge, but an appreciation which is strangely akin to emotion. The dead and gone have left other things behind than churchyards, where "heaves the turf in many a mouldering heap"; there remain many historical monuments far removed from the stately cathedral and the mighty mansion. That these relics of the past are not to be found without diligent search, are not to be discovered by the wayside or on the high-road, is not the fault of their creators; they lived in out-of-the-way spots, and it is here where we must look. Probably the high road has come later, born, it may be, of some ancient sheep-track.

Scattered up and down England are to be found huge stone and timber barns, with mellowed roofs of sand-faced tiles, lichen-covered, and with many entrances. These are

the old tithe barns of the once-neighbouring monastery or religious house, although the latter may have long ceased to exist. It was in these huge buildings where Mother Church took toll of the faithful, and in the Middle Ages all had faith—or fear. *Non nobis solum nati sumus* was the lesson which the Church inculcated to others—and also practised herself.

Wealth, in the Middle Ages, was tangible; in land, chattels and things, produce, fabrics, silver, gold, jewels or furniture, and the Church took in kind. Money needed no barn, but money was scarce and produce was plentiful. The religious houses before the Dissolution were many, and they housed many more, who had to be fed and clothed; so the fruits of the soil or the wool from the sheep, the tithe levied upon that which each produced, alike from the poor farm labourer and the wealthy goldsmith, nothing came amiss. What did the Church do in return? Therein lies the secret, yet a secret only to the unobservant.

Cloistered in Abbey and Monastery was all the lore, all the knowledge, and nearly all the

"AND THEY GATHERED IN THE TITHES"



Fig. II. PRESTON PLUCKNETT. The old barn, with the former priest's house, now only a farm



Fig. III. THE GREAT TITHE BARN AT TISBURY, WILTS.
Here were stored the monastic tributes in the Middle Ages

handicraft skill which Middle Age England possessed, and this was, at all times, at the service of the laity. True, the clerical houses had suffered severely in the XIVth and XVth centuries from plagues, such as the Black Death; and the Hundred Years' War had depleted the coffers of the rich, sacred and secular; but the state of the great monasteries was still maintained until in *circa* 1525 Henry VIII began to despoil the Church of its riches and to drive forth its culture.

so many—in rich glory of painted and gilded choir or chancel screen, carved poppy-headed pew, or magnificent font cover. It is impossible even to conceive how rich England must have been, at the close of the XVth century, in the work of the carver, the mason, the orfevier, the luminer, the glass-worker or the embroiderer. Only here and there can we picture mediæval England, from the XIIIth century windows in Canterbury, the Angel Choir at Lincoln, the choir-stall canopies at Winchester, or, to leave



Fig. IV. MAIDSTONE, KENT. Another great tithe barn. Late XIVth century. Exterior

To the layman, it is surprising to find how, in all important works of the XIIIth and XIVth centuries, where we know the name of the designer at all, it is always that of a churchman. Whether William of Wykeham—at Winchester, Windsor, or at New College, Oxford—Waynflete or others, even when the work appears to have emanated from the trade guilds, the influence of the Church is everywhere. Each of the religious orders—of which there were many in the Middle Ages—contributed its quota. The Cistercians, with their ban on colour, or the Cluniacs with their architectural luxury, the Dominicans or the Franciscans, each had a share in cathedral, priests' house, or tithe barn, and especially in those tiny parish churches of which so few remain—and yet still

the stately cathedral and descend—if it be a descent at all—to such works as the painted and gilded screens at Bramfield, Ludham, Ranworth and Southwold, or the great font-cover at Ufford; all tiny villages of less than 300 inhabitants, and all, conveniently, in the East Anglian counties. When we remember the number of such churches which have perished or fallen to ruin, and with them nearly all of the mediæval monasteries and religious houses, then only can we form some vague picture of the riches which Gothic England must have possessed before they were scattered abroad at the dictation of a greedy king.

Let us put on our seven-league boots and venture forth in the country-side of England. No car on wheels, however speedy, will serve,

"AND THEY GATHERED IN THE TITHES"



Fig. V. INTERIOR, GREAT TITHE BARN, MAIDSTONE

as wheels are confined to the high road, and what we have to seek lies remote from highways. South from London, into the garden county of Kent, it is only some thirty-seven miles to Maidstone, and we enter across the Medway Bridge into the centre of the town, and then turning to the right for about a hundred yards, we come to the great tithe barn illustrated here (Fig. IV). Stone built, with an outside staircase partly of timber, with roof of red tiles, there is little which now remains of the original XIVth century work. Inside (Fig. V), the patching—one cannot call it restoration—is even more marked; on the north side only the original queen-posts remain, and tie-beams and collars have been scarfed and replaced. It has still its ample spaces to show how generous was the Church in receiving in *circa* 1350. What remains of the original monastery opposite, much restored and now a school, can be seen in the next illustration (Fig. VI).



Fig. VII. MUCHELNEY ABBEY, SOMERSET.
The Old Priest's House

While in search of the old and the curious, another thirty miles is a trifle, and we come to the ancient Romney Marsh, that broad area where the inroads of the sea are kept in check by artificial walls. Here we can pause for a while at Brookland Church (Fig. XIII), where the thrust of the timber roof—built without wall-posts—is forcing out the walls of the aisles. It has a steeple, but it is on the ground, which seems to suggest that the church itself must have been in an unsafe condition at a very early date. The shattering effect of a peal of

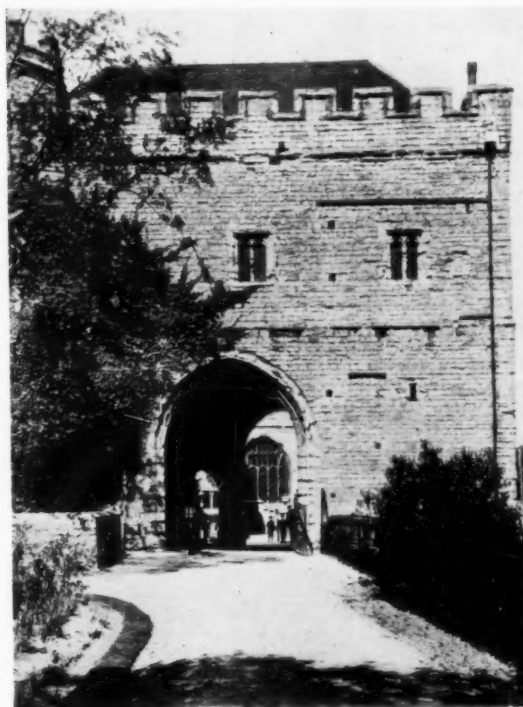


Fig. VI. MAIDSTONE. THE OLD MONASTERY.
To which the tithe barn was an appanage. Now a school

bells on the fabric cannot easily be apprehended; at Edlesborough in Hertfordshire, for example, the bells have been silent for years, waiting for some philanthropist to provide the funds to strengthen the tower.

A long journey to others, not equipped with our seven-league boots, and we reach Wiltshire and Somerset in the West. The great barn at Tisbury (Fig. III), with its thatched roof and buttressed walls, is our first stopping-place, and the arrow slits in the walls may remind us that even the Church had to defend its possessions in the middle ages. Not far away,

at Preston Plucknett (not to be found in any gazetteer, as it is too insignificant for the cartographer) we find the same buttressing and the arrow slits (Fig I), here in form of a cross, the same emblem repeated on the main gable entrance and the ends of the building. Adjoining are cottages (Fig. II), formerly monastic houses, as the arched entrance with traceried window above, and the wonderful carved brick chimneys indicate.

Muchelney Abbey, in Somerset, is wonderful, but too much restored to delight the antiquarian, although it has a fine XVth century fireplace in the Abbot's Parlor, and the neighbouring priests' house (Fig. VII), with its thatched roof, dignified fenestration, and fine entrance, is superb. It is as good as the old hall of the Vicars Choral in South Street at Exeter, and is of about the same date.

What the Dissolution left behind may be seen in the ruins of Castle Acre in Norfolk (Fig. VIII) (we have spanned broad England again), perhaps the finest example of early XIIIth century work we can find. In the neighbouring county of Essex is the old priory of St. Osyth (Fig. XIV), only two centuries later, but built of the local flint which seems to defy the ages. Here again we find the wonderful chimneys of twisted brick, herring-boned in the spirals, perhaps finer even than Hampton Court.

Not far away is Parham Old Hall in Suffolk (Fig. IX), once a stately home, but now in



Fig. IX. PARHAM OLD HALL, SUFFOLK.
XVth century house

decay, with the moat dry and littered with rubbish. The carved brick mullions of many of the old windows remain, although some are now sightless.

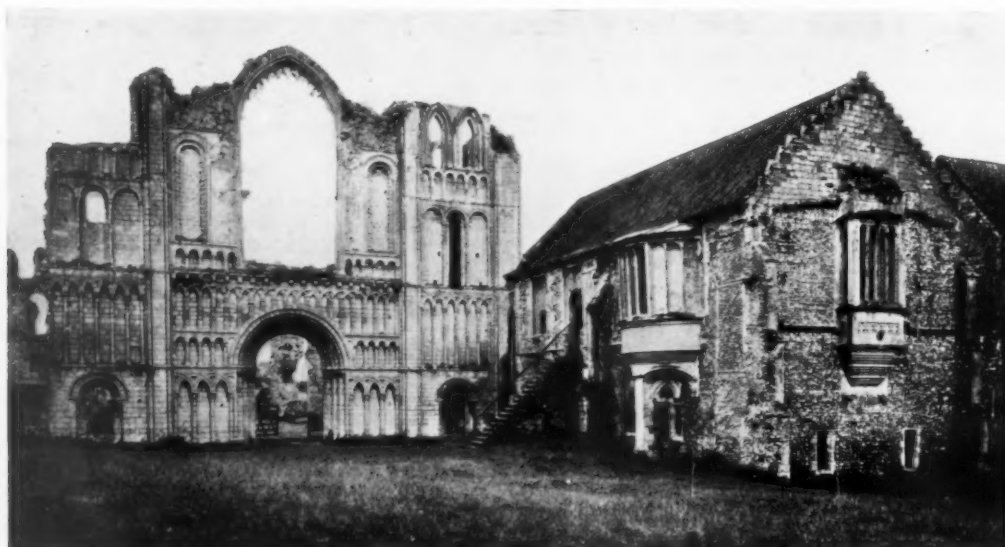


Fig. VIII. CASTLE ACRE, NORFOLK. Mid-XIIIth century Monastic Church

"AND THEY GATHERED IN THE TITHES"



Fig. X. CLARE, SUFFOLK. Cottages dated 1473



Fig. XI. STOKE-BY-NAYLAND, SUFFOLK.
Mid-XVth century

In the little village of Clare (Fig. X), in the same county, can be seen old cottages with hand-modelled plaster fronts to the gables, one with a shield with three chevrons and the date below, 1473, a reminder of former greatness.

In nearly all of these old buildings the influence of the church is apparent, even in village streets and in cottages. Everywhere, in carved verge-board or mullion, in hand-modelled plaster gable-face, in corner-post and wall plate, in crenellated tie-beam or pendentive, we find the same guidance of the hand of the lay artisan by the scholarly priest or monk. It is not so much in the direct tuition as in the imparted tradition, probably from a century or more gone by, where this culture is so evident. Whether it is in the vaulting of some mighty nave or tower or the just pitch of a gabled roof or dormer, there is the same unerring sense of proportion and skill, which must have been almost instinctive. They must have worked hand-in-hand, craftsman and monk, now in the holy house, now on the cottage, each contributing his quota to the beautifying of both. Take such a village street as that of Stoke-by-Nayland (Fig. XI), in John Constable's country, and judge how



Fig. XII. THE OLD STREET, CHIPPING CAMPDEN,
GLOS.



Fig. XIV. ST. OSYTH PRIORY, ESSEX. Mid-XVth century building of brick, stone and flint

much taste and inherited knowledge and how little fortuitous chance must have played in its making. Now and again, as at Tenterden in Kent, indiscriminate building may have resulted in success, but the old street at Chipping Campden (Fig. XII) could have owed little or nothing to such haphazard. The churches which dominate Chipping Campden and Stoke-by-Nayland alike, must have governed the architecture as well.

Cottage and cathedral alike have the same lesson to teach. "They speak to us of the men of long vanished generations, and tell us of their lives and of their faith, so much simpler

and more exalted than our own. We can spend a quiet hour reading that story of effort and achievement which our forerunners unwittingly graved into their handiwork. And at times it will be delight enough to let the eye lose itself among the dim perspectives of the arched and pillared nave, to make out the rudely sculptured face of monk or minstrel peering forth from the mysterious shadows of the vaulting, or to watch the tintured rays from the southern windows fall dustily across the aisle, and lie, like a handful of scattered jewels, on the quiet of some fretted tomb."*

* John Warrack, *British Cathedrals*.

Fig. XIII.
BROOKLAND CHURCH,
KENT



In the old Romney Marsh.
The wooden steeple and
belfry are on the ground.

LETTER FROM PARIS

BY WALDEMAR GEORGE

THE Renoir Exhibition, in the Musée de l'Orangerie, prolonged through November, will end in a justifiable triumph. Renoir realizes a truly exceptional unity. Often one has wondered what was the genesis of this tacit accord; why the members of the Institute allied themselves to the cause of the patriarch of Cagnes, and why the critics *d'avant garde* hailed him as the master of the new generation of painters. Renoir has to-day the support of Court and Society, pretty women and curators of national museums.

This situation is not surprising. Renoir is the only artist of his time who has not sacrificed his human qualities to the neurasthenia, the technology (this new disease of this century), and who has an intelligent conception of artistic achievement. Renoir was neither a precursor nor an initiator: he did not play the rôle of a revolutionary. He was just himself. (He flattered himself that he was in the ranks.) In his way, he made use of the "*pittoresque moderne*," as Charles Baudelaire said. But the feeling of actuality, in the literal and figurative sense of the word, does not dominate his work.

Renoir ignores, or appears to ignore, rapid perception and the *fa-presto* which distinguish the work of Manet. He does not attempt to reconstruct the world in adapting the forms of nature to the laws of geometry, as did the painter of Aix. He distrusts these scientific laws erected to the height of dogmas which Seurat followed so blindly. He feels a violent distaste for the archaicism, spotted with exoticism, of Gauguin and his followers. The volcanic cadence, the explosive nature of the paintings of Van Gogh cannot shake his serenity.

This Frenchman of old lineage, this worker with the brush, goes through the crisis of contemporary art without ever forgetting that the mission of art is to adorn life. Renoir was anxious to please, and that he does spontaneously. All his subjects have this tendency. He painted beautiful women, lovely landscapes, flowers which shed around themselves intoxicating perfumes, and luscious fruit. His art is not, and has never been, the cry of a soul or of a troubled conscience. His art prolongs life: a happy life, sensuous and orderly.

Renoir is eloquent because he is always simple and appeals to the vital instincts. Renoir is very close to nature, to animal and vegetal life. He is riveted to the soil. He finds an equilibrium between the life of the body and the life of the spirit; but he is not a product of an exclusively urban civilisation, for he never forgets that painting is a manual craft. He charms by his colour, by his opulent pigment, by the choice of his themes and the *joie de vivre* which radiates from his works. He has the great courage to be banal and is of the people. He is no degenerate, nor has he any mannerism. He has all the defects and all the qualities of his contemporaries, not of the painters and writers, but of the French peasants and bourgeois.

The style of Renoir derives from the Venetian and Flemish masters and also from Fragonard, but he is impregnated with the taste of his epoch. He carries the indelible mark of the lithographer, the fashion-plate designer and the illustrator. The most celebrated works by Renoir, *Le Déjeuner des Canotiers* and the *Moulin de la Galette*, give striking analogies with the imagery of his time. While a Cézanne, a Gauguin, a Seurat strike the public of the salon between the eyes, Renoir appears to compromise, but in reality he concedes nothing. He is held to the earth by too many roots, by too many mystic secrets to enable him to break away. If Renoir, painter of the nude, is the legitimate heir of Fragonard, Renoir, portrait painter, is not so far apart from a Carolus Duran as one might think.

The exhibition of Renoir, at the Orangerie, confirms this point of view. Renoir appears there with all his weaknesses. Rarely he attains purity. In spite of his talent and of the intrinsic value of his work, he remains unequal. In this exhibition there is his best and his worst. Does the public know this? I believe it knows, or rather feels it. But the critics have not dared

to say so. Art critics, like all historians, suffer from a precocious short-sightedness. Renoir has entered History. He has been acclaimed a hundred per cent. French painter. Henceforth, no one has a mind free enough to look squarely into the works of this Master, whose achievement has become a kind, a symbol. The destiny of great men is to be misunderstood in their youth, but to conquer the future to the point of destroying in their admirers all faculty of direct perception. The Parisian critics have not spared their applause to Renoir; but they have not looked at his paintings, or rather they have looked at them through the prism of their exaltation. There exists now a Renoir tradition. This tradition is stronger than reality. The numerous articles suggested by the retrospective of the painter of *La Loge* have proved that reality, intimate contact with things, cannot modify an established tradition.

Renoir has a bad taste. He is often vulgar. But one must admit that he knows how to make the best of his vulgarity; he knows how to make it charming and captivating. Renoir is naïve. Yet his naïveté is not, as one might think, an effect of ignorance, but an *état moral*. He assembles and mixes the most glaring tones. He does not like nuances. His colour is a firework. His atmosphere (the space of his paintings) is saturated with chromatic pigments.

Before 1870, Renoir gave preference to local colour. (His register could be compared to that of Courbet. Afterwards he followed Manet, from whom he profited by his *découvertes optiques*. His impressionistic manner gave us a fair number of canvases which have been qualified as masterpieces; it gave us also harmonies based on the complementary and the relation of tones, more or less inspired by tricks of the bazaars. After Impressionism, the painter regained himself. His colouring seems to solidify; it grafts itself on a sculptural form; it becomes smooth, metallic, enamelled. This classic period lasted about ten years (1880-1890). Then Renoir enlarged his manner. But he renounces the play of fresh colours. It is then that pearl-greys and browns appear in his work. The scale of the old Renoir is as dazzling as it is discordant and brutal. As a colourist, Renoir is the victim of Impressionism, which was prejudiced against raw and clear colouring. As a designer, he never goes beyond the level of the illustrating style and of naturalism, such as appears in his group portraits, *La Famille Charpentier*, *Les Enfants de l'Artiste*, and the works executed during his "Ingresque" period, and which derive from it directly. Then, but only then, his line becomes thin and gains in firmness what it loses in thickness. By a clever articulation of his figures, by their arrangement, by their distribution in the space of the painting, Renoir equals Boucher.

In conclusion let us say that Renoir is the type of the unconscious hero. He mounts the current. He resists the temptation to be caught by the spirit and taste of his epoch. He follows a way opposed to the one of Degas. Degas started as a painter of museum. When young, he painted legendary figures and historical pictures. As he grew old, he followed the path of truth. He died in the skin of a mathematician who studied the inner workings of oneself. Renoir at the end of his life seems to lose interest in all that belongs to contemporary habits: public balls, boating parties. He paints in Virgilian spots people taken from mythology. But he is too human. He is too saturated with the *colour du temps* to play the part of an idealist painter. He paints gods and goddesses without any historical or archaeological preoccupations. He paints them as only an artist living in the XXth century could paint them. Therefore he paints them with all the defects of his time. Every time he treats an elevating theme, his art takes the character of a *lingua rustica*. His mistakes of forms, his conscious or unconscious heaviness, his provincialism, cannot belittle an artist of his rank. The quality of the work is not due to the absence of defects. Nevertheless certain truths must be said or remembered.

BOOK REVIEWS

MODERN DRAWINGS. By CAMPBELL DODGSON, C.B.E.
(London: The Studio). 30s. net.

The definition of drawing is a matter of considerable difficulty. One might say that it differs from painting only in respect of the materials used. That a design done on paper with a pencil or with chalk is most certainly a drawing, and another done with a brush on canvas most certainly is not. Actually, however, these definitions will not do. One can draw with a brush and oil colours as certainly as one can paint with chalk or charcoal, or even pencil. A better distinction, probably, is that "drawing" indicates the use of line, whilst painting indicates the use of planes; that consequently the excellence of drawing is in its effect of calligraphic fluency and of the other in its decorative flat spaces or in the solidity of massive forms. Even that, however, will not quite do, and we must resign ourselves to the fact that a portable design which we cannot certainly recognize as an oil or water-colour painting or as an engraving or any other known category of design is a drawing.

These remarks are caused by the impression of diversity in aim which this collection of modern drawings make. As Mr. Dodgson points out: "There have been periods . . . when the draughtsmanship of a whole nation, or of more nations than one, can be seen in retrospect to have been subjugated by some predominant influence and to have participated in a common style from which the period takes its character and is recognizable," and, we may add, during which categories of draughtsmanship were kept more strictly apart.

"Modern Drawings" are arranged nationally—Great Britain, United States, France, Holland, Germany, and so forth; and it is impossible to discover national characteristics; the arrangement is instructive in so far as it leads to that conclusion. One may, however, regret that the compiler has not arranged the collection according to the media used—pencil, crayon, ink, ink and wash, and so forth—or according to the way in which the paint and the brush have worked singly or together. Juxtapositions of this kind would have made the collection singularly valuable and would in all probability have prompted, in many cases, more interesting alternatives. For example, the American artists, Wanda Gág, Charles Perry Weimer and Rockwell Kent, are represented by pen or brush and ink drawings, which do not give the freedom of their media because they are obviously drawn as wood engravings—with a white on black effect. Messrs. Gill's, Blampied's and Stanley Anderson's drawings do not differ essentially from their engravings or etchings. Such things, therefore, have little value as drawings. In point of fact the most satisfactory type of drawing is that which is most sparing in line, or most economical in effort generally. Of such there are fortunately many excellent examples, including a brilliant Ingres-like Picasso, Silvia Baker, Matisse, A. Walkowitz (American), A. Dignimont (France), Antonio Maraini (Italy), Gio Ponti (Italy), Max Pechstein (Germany), Edmund Schaefer (Germany), Emil Nolde (Germany), Georg Kolbe (Germany), Gustav Vég (Hungary), Vaclav Mašek (Czechoslovakia) are other names worth special mention in this respect.

Altogether the student will find that this collection contains many admirable examples of a branch of art that lends itself to the greatest possible variety of "handling."

The book is well produced, but the title is certainly misleading.

H. F.

THE AUTOBIOGRAPHY OF ALICE B. TOKLAS, by GERTRUDE STEIN. (London: John Lane). 8s. 6d. net.

Under the thin disguise of an autobiography of her friend and companion, Alice B. Toklas, Gertrude Stein gives her readers a lively account of artistic life in Paris before and since the War. As she was the close friend of Matisse, Picasso, Juan Gris and many other distinguished artists, her book is full of interesting details and descriptions.

Pablo Picasso, "small, quick moving but not restless, his eyes having a strange faculty of opening wide and drinking in what he wished to see," is continually in evidence. In 1907, when the book begins, he had just painted Gertrude Stein, and was scarcely known. According to Gertrude Stein, "cubism is a purely Spanish conception, and only Spaniards can be cubists . . . Picasso created it and Juan Gris permeated it with his clarity and his exaltation." The rivalry between Matisse and Picasso often took an amusing turn. Epstein was in her eyes "a thin, rather beautiful, rather melancholy ghost who used to slip in and out among the Rodin statues."

Eric Satie, Nijinsky, Isadora Duncan, Ford Madox Ford, William James and very many other distinguished persons fill these crowded pages. Hemingway, aged twenty-three, came just before "the period of being twenty-six. During the next two or three years all the young men were twenty-six years old. It was the right age apparently for that time and place. . . . Much later on they were twenty-one and twenty-two."

Gertrude Stein has made many friends in England, including Roger Fry and the Sitwells. It is a pity that there is no index. The illustrations in half-tone are mainly reproductions of photographs, but two are of paintings by Picasso and Juan Gris.

C. K. J.

AN ILLUSTRATED CATALOGUE OF A FINE COLLECTION OF OLD ENGLISH SPORTING PRINTS, DRAWINGS AND PAINTINGS. By V. P. SABIN. (London: Frank T. Sabin). 15s.

Although this publication is described as a catalogue, it would be difficult to imagine a more interesting or absorbing book on this ever popular subject. It consists of over 200 pages, profusely illustrated, and what is more important, well illustrated and finely printed, together with a coloured frontispiece of a very rare print of "Hawking" engraved in mezzo-tint by Charles Turner in 1834 after a painting by James Howe (1780-1836). It contains notes upon over 220 publications by such well-known names as Henry Thomas Atkin, the Wolstenholmes, James Pollard, George Morland, Benjamin Marshall, Walter Parry Hodges, John F. Herring, and many others.

T. L. H.

BOOK REVIEWS

LOMBARDIC ARCHITECTURE. By G. T. RIVOIRA, translated by G. McN. RUSHFORTH (Oxford: The Clarendon Press). 5 guineas net.

This book is not a mere reproduction of the author's "Lombardic Architecture," which first appeared in Italian as "Le Origini della Architettura Lombarda" in 1901, and in an English translation in 1910. New material and the results of recent excavations and discoveries have been added under the supervision of the late Dr. T. Ashby, Professor A. Hamilton Thompson, Professor R. A. Macalister and the translator, Mr. G. McN. Rushforth, and a good many new illustrations are included. The great point of the book is that the basis of both the Romanesque and the Gothic styles of architecture must be sought in Roman, not in Syrian or other Oriental prototypes, as has been contended by Strzygowski and other experts. In the words of the author, "Lombardy was the cradle of the style which preceded the Lombardic no less than of the Lombardic itself. It was the product of the Lombard gilds." He lays great stress on the importance of the School of Ravenna, whom he credits with many points usually assigned to Byzantine builders. These include the eastward position of the apse; the form of apse curvilinear inside and polygonal outside; the employment of dossierets or pulvins; the archetype of the domical vault wholly constructed of terracotta tubes; a spherical vault of masonry with a wooden roof over it; the spherical pendentive continuous with the dome. This pendentive was used in the baptistery of Neon some forty years before the Byzantine builders constructed in Santa Sophia at Salonica the other form in which the dome and the pendentives belong to different planes and curves. In the important churches of San Vitale at Ravenna, San Lorenzo at Milan, Sant' Apollinare in Classe at Ravenna and the cathedral of Parenzo the author sees two distinct styles, the Romano-Ravennate and the Byzantino-Ravennate. His contention is that the traditions of the Roman Empire were carried on and improved by the School of Ravenna, and "the connecting link is to be found in the architects and constructors who settled at Milan after Maximilian had fixed his official residence there." The so-called Byzantine style in Italy was, "in its earlier or Romano-Ravennate phase, the creation of Italian builders, seeing that not one of its distinctive features had previously made its appearance in the East, while in its second stage it became the Byzantino-Ravennate style." The original scheme of the great Church of Santa Sophia in Constantinople is traced to the School of Ravenna in the first place, and thence back to the Roman *thermæ*. Even the plan of the church of the Holy Sepulchre at Jerusalem is shown to have been arrived at by adding a Roman basilican church to a circular Imperial Roman mausoleum.

The Comacini or Lombard gilds are treated briefly in the second chapter. In an appendix, Professor A. Hamilton Thompson, agreeing with Ducange and De Lasteyrie, derives the name from the Latin *machio* or *macio*, whence comes the French *maçon*, a co-macinus being a mason who works with others, just as a *comonachus* is a monk who lives with others. The usual derivation from Como seems quite untenable, as he says. The great achievement of the Lombard builders was the creation of the completely vaulted basilican

church, of which Sant' Ambrogio in Milan is a notable example. This was only attained after many years of experimental study of vaulting construction and the art of counterbalancing the thrust of the vaults. By means of copious illustrations and detailed descriptions of outstanding buildings, the author traces the development of vaulting and buttressing down to the latter part of the XIIth century. What most writers call the Romanesque or Norman style is classed here as Lombardo-Norman in Burgundy, in Normandy, in England, and



MONTEFIASCO. San Flaviano. Vaulting of Aisle

in Germany. It is quite impossible, within the limits of a short review, even to mention a tithe of the important and usually convincing arguments contained in these two wonderful volumes.

Probably Signor Rivoira will not have succeeded in persuading all who hold the opposite view that he is right in believing that we are indebted to Rome for many of the peculiar qualities of mediæval architecture, the origin of which is found by them in the East. As to the excellence of his work and the beauty of the production there can be only one opinion. Everyone will share the regret expressed by the delegates of the Clarendon Press that Signora Rivoira, who had for the last fourteen years taken a most active part in the revision of her husband's book, died just before it left the press. It would be hard to devise for her and her husband a more exquisite monument than this perfect book.

C. K. J.

ART NOW: An Introduction to the Theory of Modern Painting and Sculpture. By HERBERT READ. (Faber and Faber, Limited). 12s. 6d.

The title of this book and its one hundred odd illustrations will have induced in the mind of the reader a state of pleasurable expectancy. At last, he will think, I shall have the means of ridding myself of that "inferiority complex" due to my inability to understand "modern" art. And he will not be disappointed. To understand, however, is one thing; to approve is quite another. Mr. Read approves with enthusiasm, and it is with the bases of his enthusiasm that we must here concern ourselves.

In an illuminating passage the author truly says: "We have to realise that we are now concerned not with a logical development of the art of painting in Europe, not even with a development for which there is any historical parallel, but with an abrupt break with all tradition, with all preconceptions of what the art of painting should be. It would be much better if we could altogether abandon the word 'painting' for such an activity." It will help us to understand the author's viewpoint if we apply the title of his book as a generic term to the manifestations of art with which he deals and call it Art-now, as distinct from all other art which Mr. Read comprises in the term academic and which, as he says, "thrives in its distinct sphere, and I think will continue to thrive because fundamentally it satisfies spiritual needs quite distinct from those satisfied by that other type of art which we call specifically 'modern'."

Art-now (from which I should exclude quite a number of those illustrated here, such as Barlach, Grosz, Roberts, etc.) we must understand, is a kind of *hortus inclusus* in which the individual "feeling himself no longer in any vital contact with society, performing no necessary or positive function in the life of the community, retreats upon himself and gives expression to his own states of subjectivity, limiting himself to this expression, and not caring whether expression is also communication." The illustrations in this book bear this out.

Art-now is completely introverted and sterile, and, as the author tells us: "In such a situation, once they realise it, many artists simply throw away their brushes and take to other work—to architecture, to journalism and even to commerce." They would of course in these new professions still remain fundamentally "artists" whom the author has defined as "special individuals who have special faculties—not of feeling or of thought—but of expression, of objectification." But that is probably not a deduction which the author would sanction.

Mr. Read's text is philosophic, and shows great learning, especially in respect of modern German writers, though much of it is occupied with Mr. Roger Fry and none of it, therefore, easy to accept. When, for example, he says: "The whole question of values is outside our enquiry: it is not the business of aesthetics to establish the values of art, but to explore its nature," one wonders how "its nature" can be explored without an acquaintance with its "values." How, for instance, can one understand the "nature" of the far-reaching arts of Church service without a knowledge of the "values" of the Catholic religion. And from the "artist's" point of view a knowledge of such "values" is, or was at least, absolutely essential, as essential as the knowledge of corresponding values to the Chinese painter, the Indian maker of bronze images, the African carver of "fetish"

masks. The author will have none of that. "Art," he maintains, "begins where function ends. Where functional forms are equal in operative efficiency there is still room for æsthetic sensibility to make a choice—to say that one spearhead is *more beautiful* than another, one axe more beautiful than another." That, however, is not so. Where "operative efficiency" is equal beauty must also be equal, because the beauty of a spearhead can only be apprehended in the terms of its "spearheadedness"; the axe takes on the form of its function, and can only be appreciated in its own terms. One could here, of course, by a little mental twist, maintain that "operative efficiency" is æsthetically quite irrelevant, because a more efficient *looking* axe might be made of quite inefficient material and yet satisfy the eye; æsthetically, therefore, operative function is less important than apparent function. "Apparent function" in this sense is in fact the foundation of all high art, and this despite Plato and the Platonic Theory from Philebus to which he refers. There can be no "things which are beautiful, not relatively but always and absolutely" within the experience of man, who can only judge by relative appearances. There is, however, a much deeper sense in which it is not true that "art begins where function ends." Such things as a "No" mask, a picture of a Madonna, or even the Albert Memorial, have or have had "functional" duties to which alone they owe their concrete existence. And even the art of those artists who have retreated upon themselves and give expression to their own states of subjectivity "not caring whether expression is also communication" is still functional, only the function has been "short-circuited." The artist in such a case is the sole judge of the "functioning" of his work.

Mr. Read's book is an enthusiastic attempt to vindicate Art-now as a higher form of art than that which is intended to "function" outside the mind of the artist. Actually he has hardly succeeded in convincing us of more than the fact that Art-now is a form of an escape from life, a pathological symptom of the times which he accepts as Art for the sole reason that he derives an irrational pleasure from it. He admits that when he says in his preface that he enjoys Art-now "with an enthusiasm" which he "tries to keep free from intellectual prejudice"; and further when he asserts that so far as art is concerned "the test remains the simple one of enjoyment." In that case *chacun à son goût* and the great expenditure of intellectual effort which the author has lavished on this book goes for nothing.

Nevertheless "Art Now" is an enlightening exposition of the jungle of irrationality in which "modern" art has lost itself corresponding as it does to the confusion in which the world in general finds itself at the moment.

H. F.

PRACTICAL ENGRAVING AND ETCHING: A Book of Instruction in the Art of making Linoleum Blocks, Wood Engravings, Woodcuts made on the plank. Etchings and Aquatints by E. G. LUTZ. (Charles Scribner's Sons). 7s. 6d. net.

Of this book one can only say that it is to be thoroughly recommended. It is concise, to the point, and particularly clearly illustrated. It deals with all technical aspects of linoleum cutting, wood engraving, various forms of etching, aquatint and mezzotint, but for some extraordinary reason the simplest form of engraving, that on metal, has been omitted.

BOOK REVIEWS

ENGLISH COSTUME IN THE AGE OF ELIZABETH, THE XVIth CENTURY. Drawn and described by IRIS BROOKE. Sm. 8vo, pp. 88 (London: A. & C. Black, Ltd.) 6s. net.

If one is at all familiar with the bibliography of costume at large and has perused "Histories of Costume" good, bad and indifferent in various languages, being careful to keep abreast of their latest developments, it is not exactly easy to assess at its just worth a book like this. The old-established "classics" of the subject, with all their inevitable shortcomings, still, for the most part, remain outstanding achievements and something of models to a more superficial generation. Since their day the number of writers who have added anything of real value to the subject is surprisingly small. Adrien Harmand, Maurice Leloir, Frithjof van Thienen, Poul Nörlund, and Paul Post, among latter-day writers, are almost alone in making any serious contribution to our practical knowledge. It is a rather remarkable fact that—in English-speaking countries at least—the most worthless costume-books should be the work of ladies, and of ladies, moreover, apparently possessed of means and opportunity for considered study. Some of them have succeeded in perpetrating monuments of ineptitude, simply "asking for trouble" at reviewers' hands. Between these extremes lies the bulk of the material, and this it is which the critic finds so hard to estimate fairly, much of it, if not specially called for, being quite sound and useful as far as it goes. Too often, however, it serves merely to glut a very limited market, perpetuate stale heresies, or initiate new ones.

It appears to me that the only excuse nowadays for publishing works on historic costume, where one has (a) *no new data to offer* or (b) *no fresh light to shed upon accepted data*, lies in presenting the old material in more compact, more convenient, or more lucid form. Incidentally, most really useful costume-books hitherto have been handicapped by a price that has seriously restricted their diffusion; from this reproach at least Mrs. Brooke is free. It is rather a pity, therefore, that this illustrated essay on XVIth century costume could not have been a little better.

The main idea—to trace in detail the progress of fashion decade by decade—is thoroughly to be commended. Unfortunately, to do this with any confidence requires not only extensive knowledge, but a power of assimilation and selection which are none too apparent here—either in the descriptions or the drawings. It cannot be too strongly asserted that no really "worth-while" book was ever achieved by browsing at second-hand on other "costume-books." The only method which can give satisfactory results is to follow the example of the pioneers of this lore: to study *and digest* original evidence. Nor can Mrs. Brooke plead exigencies of space: by comparison with certain other writers her elbow-room is ample. Even with the aid of rather irrelevant padding she has not succeeded in filling up the literary space at her disposal. I still note, though in a lesser degree than in other work of hers, an imperfect

correlation between text and illustration. I find a costume obviously of *circa* 1525–30, and a bonnet and ruff of, at earliest, 1575, included as of *circa* 1540–50. Her drawings, too, are, in all too many cases, devoid of any constructional value: her pencil is apt to boggle at details of headgear, cloaks, shoes and girdles, while it fails her completely to render a sword (*cf.* notably the swordsmen on page 67). Where one's own experience enables him to "spot" the source of an illustration, one repeatedly finds the translation very imperfect.

In more than one place Mrs. Brooke is definitely misleading. Thus "canions" are definitely *not* later than "venetians." The obtrusive scarlet stern of the gentleman on page 57, and the breeches of the little boy on page 67, suggest that "a little learning is a dangerous thing." French verdingales of the type shown in the same group were unknown much before 1600. Finally, it should be hardly necessary to warn the student against Sir Walter Raleigh's carpet-slippers on page 73.

Another time, let us hope, "may good digestion wait on appetite."

F. M. K.

METROPOLITAN MUSEUM STUDIES. Volume IV., Part II., 1933. (New York). 4 dollars.

This fine book is published semi-annually, and the contents are varied and interesting. X-ray photography has been employed to attempt the solution of the controversy as to whether Campin and Roger van der Weyden were two persons or one. Formerly it might have been attempted to invoke the dead by the art of necromancy; now we penetrate into the inner strata of the painted surface by X-ray and find the dispute settled in favour of two rather than one painter. Mr. Alan Burroughs delivers the verdict.

An article on a fragment of an early cut-pile rug from Egypt is well illustrated by photographs, a reconstruction and a portion in colour. The swastika is there to prove—shall we say?—that a certain modern political movement has its feet founded on the past; the rug is of Coptic origin.

An engraving by Schongauer is the subject of a short discussion. Dr. Gisela M. A. Richter writes interestingly on a krater attributed to Lydos, an Oriental who visited Athens in the days of Peisistratos. The incidents depicted are very spirited, and the discussion of their meaning is illuminating.

Mr. Joseph M. Upton takes us to a MS. of a book on the Fixed Stars by an Arab writer, an astronomer and astrologer of the 10th century A.D. It is astonishing what people can persuade themselves they see when they look at the stars.

We must mention the admirable contribution of Mr. W. B. Dinsmoor on the Temple of Apollo at Bassæ. The statuary on the friezes is very vigorous. The longest article is on "Classical Mythology in Mediæval Art," by Erwin Saxl.

W. L. H.

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THE CUP BEARER OF JAMES VI OF SCOTLAND AND JAMES I OF ENGLAND AND HIS CUP

A portrait of considerable historic and personal interest, if not of great artistic merit, is in the National Portrait Gallery of Scotland. It is that of Sir David Murray (knighted in 1599, created Lord Scone in 1605, and Viscount of Stormont in 1621) as Cup Bearer to James VI of Scotland and James I of England—an office of dignity to which he was appointed in 1584.



SIR DAVID MURRAY, LORD SCONE, AFTERWARDS
LORD STORMONT, CUP-BEARER TO JAMES I. Died 1631
(In the National Gallery of Scotland, Edinburgh)

The chief interest in the portrait to students of goldsmiths' work is in the plain and massive-looking cup containing red wine (doubtless claret, then the popular wine in Scotland), held with obvious reverence in the hands of the Royal cup bearer. In a ceremonial vessel of such importance a cup of pure gold, or at least one of silver gilt, would be expected, and not an unadorned one of plain simple silver, as shown in this picture. Another observation is that the unknown artist would seem to have painted the actual cup borne at the Coronation of the King, and not a fantastic drinking vessel of goldsmiths' work of his own invention.

Four marks are dimly visible on the side of the cup, but, unfortunately, are not recognizable. These would possibly represent the four London marks of the leopard's head crowned, the date-letter, the lion passant, and the maker's mark, rather than the three contemporary marks of Edinburgh—the maker's, the town, and the deacon's,

in use between about 1552 and 1633. Furthermore, the cup bears no resemblance in form or decoration to the characteristically Scottish cups fashionable in the second half of the XVIth century and the first half of the XVIIth century, such as the standing mazer of the Earl of Galloway, dated 1569 and made by James Craufuird, of Edinburgh; and the historic standing mazer of General Sir Charles Fergusson, Bart., made in 1576 by Adam Craige, of Edinburgh, while James Mosman was Deacon of the guild.

The suggestion that the cup depicted in the portrait came from the workshop of the celebrated Edinburgh goldsmith George Heriot, or that of his more famous son of the same name, must be regretfully dismissed in view of the presence of four (London) marks instead of the conventional three used by members of the Goldsmiths Guild of Edinburgh.

The portrait is now illustrated, it is believed, for the first time, with the permission of the Trustees of the National Portrait Gallery of Scotland.

E. A. J.

THE LANCING TAPESTRY. LADY CHILSTON'S FINE WORK

The ambitious work in tapestry projected by Viscountess Chilston as a triptych destined to hang in Lancing College Chapel is creating widespread interest, and promises to be a very remarkable achievement. The central panel now brought to a successful conclusion, when shown to the public in September through the generous action of Messrs. Christie, who lent their large gallery at King Street, W., for its display, received unstinted admiration from the crowds who inspected it. Apart from its merits as a work of art, it is said to be the largest single panel of tapestry ever woven. Not the least enthusiastic among experts in tapestry was Lord Duveen, who expressed astonishment that work of this nature and quality could be produced in England to-day.

The weaving has been carried out at the old tapestry works founded by William Morris over sixty years ago at Merton Abbey on the Wandle, and it is hoped that the interest shown through its exhibition and the admiration it evoked will result in giving a new life and a new impetus to this beautiful craft. The panel, measuring nearly 40 ft. high by 10 ft. wide, is so large that no tapestry loom could accommodate it. It was therefore worked on a 25 ft. carpet loom and occupied four skilled weavers for twenty-one months, the cost being defrayed by a generous benefactor to Lancing College. Great credit must be given to the able weavers—Messrs. Russell, Reed, Wingate and Stevens—who have interpreted so excellently Lady Chilston's design under the direction of the head *tapissier*, Mr. Duncan Dearle. It is good to learn, on the authority of Sir George Oatley, the architect of Lancing Chapel, that sufficient funds are now assured to enable the weavers to proceed with the right and left wings of the triptych.

The style adopted by Lady Chilston for her design is pure Gothic, and not in the English tradition. Indeed, there is no purely English Gothic tradition in tapestry. In general, its manner is inspired by the XIVth century tapestries of the Apocalypse at Angers Cathedral, a

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style which accords well with Sir George Oatley's well-planned "Early Decorated" chapel, which has moreover an apsidal termination perfectly adapted to such a form of decoration. In choosing this type of design, rigidly stylized as it is, Lady Chilston has shown supreme taste and a perfect sense of harmony.

The central figure appears as Christ enthroned within an ornate Gothic shrine, surrounded by a nimbus of glory. Above His head two floating angels hold a canopy suspended within the shrine. On his right hand stands St. Michael, the vanquisher of the Dragon, in golden armour, and to His left, St. Nicholas of Bari, with his three golden apples and attendant children. In the heights above—a theme which is to be continuous throughout the panels—is a heavenly host with musical instruments above a battlemented wall and a blue sky sown with sun, moon and stars. In the foreground, before the figure of Christ, is the emblematic fountain from which flow the four Rivers of Paradise set in a flowering meadow with wandering birds. Occupying the friezes above and below the main panel are medallions enframing the heads of the four evangelists and their emblems, with the Book of Life in glory between them, and over all is written in Gothic letters, the simple text :

"EGO SUM VIA VERITAS VITA."

The dominant colours are mainly a clear rose-red—showing at its strongest in the arabesqued background and in the shaded garment of Christ—blue in the borders at the top and bottom, and varied tints of gold.

Viscountess Chilston, who may be remembered as Miss Amy Jennings-Bramly, an accomplished former *alumna* of the Slade School, is also the designer of the four Renaissance tapestries illustrating the Legend of St. George in Eton Lower Chapel, placed there some ten years ago. In these sumptuous and robust panels the style of the XVIth century, recalling the design of Pannemaker, has been mastered by Lady Chilston as perfectly as she has assimilated the Gothic spirit in the case of the Lancing tapestries.

No form of wall decoration has a richer effect than a well-designed tapestry, and designer and weavers alike may be congratulated on bringing this beautiful alliance of art and craft into prominence again.

H. G. F.

JEAN FRANÇOIS LAGLENNE AT MESSRS. REID AND LEFÈVRE'S GALLERIES

Laglenne toys with flowers and birds. For him, painting is a game—he entertains the spectator and expresses his personality in an indirect manner. He manifests himself only intermittently.

The canvases of Jean François Laglenne exclude the notion of space. The painter decorates the surface of a wall without the least desire to create any illusion. The law of the wall is the distinct feature of his art. Clear and dense colours in thick layers, spread with the knife with contrasts in technique. Has Laglenne taken from Braque this obsession for living matter, and this apparent taste for values of contact? It seems that, as a painter-decorator, he wishes to compensate for his elegant, frivolous and refined mannerism by something of reality. Without renouncing this flat modelling, Laglenne suggests authentic themes. How does he suggest them? Cézanne *faisait poser* artificial flowers, but he created the impression of real flowers. Laglenne never reconstructs real



LADY CHILSTON'S TAPESTRY.
Central panel of a Triptych for Lancing College Chapel



PRINCESS DE FAUCIGNY-LUCIGNE By J. F. Laglenne
At Reid & Lefevre's Galleries



FLOWER BED By J. F. Laglenne
At Reid & Lefevre's Galleries

flowers. His still life are agreeable pretences. They are flowers for a botanical plate. Are they sterilized or paper flowers? It is with such conventional means that the artist creates this floral ambience, this hothouse atmosphere, this garden which seems to suit his temperament. Boileau said that "*le vrai n'était pas vraisemblable*." Laglenne paints flowers made up like mummies. But the expression is there. Every flower is painted distinctly. Laglenne proceeds to the vivisection of lilies, orchids, roses and dahlias. He opens their chalice, he details their petals. He renders them perceptible not only to the sight but to the touch.

Until now, the painter studied and depicted a figure

as he depicted a flower. He adorned this figure with the most beautiful ornaments. He placed in relief his drapery style. He treated each matter as an end of itself.

Just as the primitive artist, he imitated the brilliancy of silks and the shining coat of a real fur. His paintings, studded with colours, recalled marqueterie. They were true and false at the same time. They were true because they were tangible, or appeared to be so. But they were made with detached broken pieces put together. Their reality was nothing but a vain appearance. Laglenne conceded until now an equal importance to costumes as to faces. His faces were dumb masks which moved and played as blots. No major reason



ANEMONES By J. F. Laglenne
At Reid & Lefevre's Galleries



IGOR MARKEVITCH By J. F. Laglenne
At Reid & Lefevre's Galleries

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could cause the painter to free himself from the degrading net of a materialism, tainted with nihilism. Laglenne behaved like a costumier or a decorator. He animated and organized the surface of a picture by lowering his theme to the level of a pretext. He dressed spectres. His figures made one think at times of the statues in a Neapolitan church, dressed like dolls. His works were a source of visual pleasures of a very pure quality, but they could not fill the role of companion. They could not fill in us any void, listen to us, speak to us, see us.

This stage is over. Laglenne slowly recovers the sense of the being. He paints, now, animated faces actuated by the springs of the soul. These faces emerge from lifeless bodies. Never mind! They constitute ardent hearths, centres of radiation, and they seem complete.

This transition from one stage to another is characteristic. We notice to-day a painter who triumphs over this crisis of contemporary art, shakes off the weight of an abstract style, without escaping ever from his time, imitating no one and seeking the gift of a real culture—that is to say, the rights, charm and value of the human being.

WALDEMAR GEORGE.

THE ROYAL INSTITUTE OF OIL PAINTERS

If you are of the opinion that the painter has done his "bit" when he has recorded upon panel or canvas something, anything, in nature that is pleasant to behold, with a high degree of imitative skill, then you will inevitably find yourself approving of the Royal Institute and its exhibitions of oil paintings. There is no doubt that the exhibitors know their medium—almost without exception—very well, and that the majority of them also know a pretty figure or a pretty view, when they see it; and when they do not find it in nature by accident they know how to put it there by design. Their "design," however, is not identical with "design" in the abstract sense of designing. Generalizing, one may say that they have not enough love for the concrete surface which they cover with paint to value it for its potentialities. They efface it rather and prefer the spectator to think of Nature when he looks at their canvases, not of Art. That is, of course, a conception of art sanctioned by the hoariest tradition. And in this sense a large number of pictures can be enjoyed. The following may be mentioned especially: Mr. W. E. Webster's "Eve," Mr. Davis Richter's "Red Lacquer," Mr. Douglas Wray's "The Yellow Plate," Mr. Harry Watson's "Place Verte, Montreuil sur Mer" and Miss Stuart Weir's "Sea Holly" which is typical of that school in its selection of colour harmonies furnished by natural objects; and Miss A. M. Burton's "Huntsman's Lunch" where the selection of such objects is governed as it were by a "subject."

The difference between the picture relying mainly on close imitation of what is in front of one's eyes, and the other which relies more on the "handling" of the pigment, is shown if we compare Mr. Ginner's contributions such as "The Lock House" and Mr. Moffat Lindner's "Sunset, Amsterdam," with Mr. Julius Olson's "Coast of Wicklow, Moonlight" and Sir John Lavery's "Moonrise, Tangier." The two latter make use of an actual scene. Sir John Lavery in a sketchy way with assonances to Whistlerian "Harmonies," Mr. Olson with a high degree of elaboration. In both Mr. Lindner's and Mr. Ginner's pictures the "technique" is deliberately

interposed between the eye and nature, impressionistically undetermined in Mr. Lindner's touches, regularly shaped like brickwork in Mr. Ginner's, who moreover builds up his paintings as solidly in respect of design as the parts of an engine. Again a different attitude is taken up by Mr. Padwick, who in his admirable contributions moulds the landscape to his heart's desire, dramatizes both masses and light and produces a picture that is not nature but quite definitely art. Mr. Loxton Knight and Mr. C. R. W. Nevinson deserve a special note of praise because they have found "poetry" in other directions than the rural landscape, the "still life" and the studio model. Mr. Loxton Knight's "Stanton Iron Works" is a simple matter of silhouetted "pattern"; but in Mr. Nevinson's "Saturday Afternoon in Dockland" and "Josephine (a Cacophony)" there is a definite comment on life—doubly valuable because so few painters nowadays dare to have ideas. The "Josephine," scilicet "Baker," I suppose, quite in the old Futurist manner and really not a "cacophony" if that is meant to apply to its colour. The "Dockland" subject imparts the sense of depression one would associate with its Saturday afternoons. A vital expression is intended likewise in Mr. Alexander Jamieson's Crucifixion scene "Believe," which has many good qualities but somehow fails to convince, probably because it is too near the Renaissance Tradition—or not near enough.

Amongst other contributors worth noting from different points of view are Miss Edith Garner, Mr. Adrian Hill, Mr. George Spencer Watson, Mr. David Jagger, Mr. Reginald Wilkinson, Mr. William Conor, Mr. Alfred Palmer, Miss Anne K. Zinkeisen, Miss D. H. de Carteret, Mr. Harry Bush, Mr. William Todd-Brown, Mr. Horsburgh Porter and, as one of the last representatives of the "highly finished" tradition, Mr. Charles Spencelayh.

CENTENARY EXHIBITION OF BRITISH ART—1830 TO 1835—AT THE VICTORIA AND ALBERT MUSEUM

Entering room 87 in the Victoria and Albert Museum, where this "Centenary Exhibition of British Art" finds its severely restricted space, the visitor will certainly experience a difficulty in trying to recapture the spirit of the period, 1830 to 1835. These calm oils and quiet water-colours of which the visitor is, in all probability, also the sole spectator, saving the presence of a bored custodian, seem to belong to the drawing rooms of Victorian aunts and country parsons. "The Stray Kitten," "Rustic Civility," "Italian Peasant Bitten by a Serpent," "A Jack-in-Office," such are the titles of pictures by Landseer, Mulready, W. Collins, for example, and Leslie's "Uncle Toby and the Widow Wadman" is—in the absence of an Etty—quite the "naughtiest" picture here; whilst undoubtedly Constable, represented by a fine view of "Hampstead" and a number of water-colours, is the only "unruly" contributor, including even Turner. But what is Constable to a generation familiar with Cubism, Surrealism, Constructivism and other conquests of modern art? And what would all these modern "isms" be to a generation that could write art criticisms in the following strain:

"It is impossible to describe this picture" (Constable's "Whitehall Stairs," in the Academy exhibition of 1832),

"figures, painting, and all; but as Turner is not so funny this year as usual it is among so much dullness, a relaxation of the muscles."

Or again, in 1835, the year of Constable's "Valley Farm": "It is the poorest in composition, beggarly in parts, miserably painted, and without the least truth of colour. . . . Such conceited imbecility is distressing, and being so large it is but magnified folly."

And this kind of thing in reference to the Etty's, the Leslie's and the Webster's contributions to the same Academy show:

"We must indeed be more serious with this gentleman (Etty) than is our wont. . . . 'A brothel on fire, which had driven all the Paphian nymphs out from their beds into the courtyard, would be a modest exhibition compared to this, for they would at least exhibit *en chemise*. Several ladies we know were deterred from going into the corner of the room to see Leslie's, Webster's and other pictures of merit there, to avoid the offence and disgrace Mr. Etty has conferred on that quarter."

The picture in question, "Venus and Her Satellites," was bought by a Shropshire clergyman, and Etty wrote that he was "truly happy that his dear Venus has got into hands that will appreciate her" (see Whitley's "Art in England, 1821-1837").

Ah! These were times! In this period the banker-poet, Samuel Rogers, had his poems illustrated by Turner at the cost of £15,000. Turner enjoyed, in fact, a European reputation—not for his paintings, but for the steel engravings made from his illustrations to annuals and magazines.

In these days, too, Maclise was rising to fame, being regarded by some enthusiasts as "the greatest painter who had ever lived," and the esteem in which Landseer was held may be gathered from a *Morning Post* criticism of his "Bolton Abbey": "This one picture, to give it its due, would fill up a column of commendation, and all our fine epithets and technical terms would be worn out before we could finish."

Times have changed.

There are a few good things here, from our angle of vision—the Constables, oils and water-colours in particular, also the most charming David Cox I have ever seen; a most attractive and unusual Henry Bright; an industrial subject, "Kilns," by G. D. Shepherd; a delightful "On the Thames," by G. Chambers; a good David Roberts; and so forth.

On the whole, however, the show is too small, too incomplete, and too one-sided to do its purpose justice.

PAINTINGS BY "PIC" AND KATHARINE CHURCH AT THE WERTHEIM GALLERY

"Pic" is most entertaining, and justifies his "art" when he deals in his humorous manner with pictures such as "But Amelia never married," or "Gigue à la Forêt," with a white ferret dancing; or "Escarmouche des Cartes," a picture composed of the Knaves and Kings of a pack of cards. I do hope, however, he does not wish to be taken "au grand sérieux" in "Future Wife" or "Douce Espérance," and other "Art-now" inventions, though in "L'âme souffrante" there is the germ of an idea.

With Katharine Church we are happily on much safer ground. She handles her oil paints well; she has a good sense both of design and of colour, seen at

their best, in straightforward subjects such as landscapes and portraits, and still life. "Fiesole," "San Domenico," "Mary," "Molly" and "Chinese Horses" may be singled out for special praise. She should, however, keep off the dry grass of abstractions.

MISS BEATRICE BLAND AND MONSIEUR JEAN FRÉLAUT'S EXHIBITIONS AT THE LEICESTER GALLERIES

Miss Beatrice Bland's art has a defect due entirely to its virtues. A collection of her pictures seen together, as is here the case, makes each and all seem equally good. There is a sameness of quality which is disturbing. I am convinced that, in isolation, each of her serene impressionistically but well handled flower pieces and landscapes would hold its own. Seen together the effect is rather like that of a concerto in which every movement was an *allegro vivace*.

By comparison with his neighbour here, Monsieur Jean Frélaut's art is heavy handed and intensely masculine. He is a Breton and not a Parisian, and though he is probably encouraged, if not directly influenced, by Gauguin's treatment of Breton subjects, in respect of "primitive" handling his art reminds one both of English XIXth century and Flemish XVIth century art. Its outstanding quality is, however, its obvious sincerity in respect of his subject matter. He gives you what he feels about a "Chapel" (56 and 68), a "Wedding in Brittany" (65), or a "Peasant Woman and her Child" (60), with a peasant's forthrightness.

This also holds good of his etchings and drypoints. Here there is likewise the feeling of artlessness which often conceals, however, a certain clumsiness, or probably a real technical deficiency. "La Rade" (6), "Le Pont" (11), "La Procession" (12), "Mt. Calvaire Breton" (31), "Paysan coupant des branches" (33), and "Le Crépuscule" (41), the latter reminding one both of our own Samuel Palmer and of Jean François Millet shows him at his best.

THE ARMY OFFICERS' ART SOCIETY'S EXHIBITION AT THE R.B.A. GALLERIES

If only these Army officers would throw themselves into their self-imposed task as artists with the same valour in which no doubt they would throw themselves into battle, they might gain a victory here and there. Instead of this, however, their exhibition looks, what it is, amateurish, and what it is not, a show of somewhat diffident lady artists. Perhaps Army officers are, on second thoughts, not well enough equipped for any form of direct attack; they do not carry rifles into action, and so cannot use the butt end when the business end fails and revolver shooting is notoriously uncertain; remains only the sword, but that is rather useless against professional bayonets. Seriously, there is a lack of coming to grips with life. Most of the exhibitors are too conscious of the fact that they are occupied with "art" and they do not know enough about it. Major Crealock is perhaps the only one who can be judged and commended as a painter without the need of qualification; Lord Plunket comes very near that category, especially in the portrait of *The Egyptian*. With most of the others it is at best a matter of "quite nice," whilst some are astonishing, though hardly in the way they would like to be. Lieut.-Colonel R. Gibson, for example, tackles a problem of

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foreshortening in his prostrate nude called *Deep Sleep*, in which he challenges comparisons with—at random—Rembrandt, Tintoretto, Mantegna, Uccello, not to mention Segonzac and other moderns, occasions when the greatest masters may be said often to have failed rather than succeeded.

Art is a queer thing: Children often have its fundamental qualities, and adults also, so long as they remain entirely unselfconscious; but the moment a conscious relation to "Art" arises the standard is, as it were, shifted from a consideration of the plan to that of the elevation; it becomes a matter of "finish," even in the slightest sketch, and that is where most amateurs fail.

It is for this reason that the work of Lieut.-Col. F. A. Goddard commands one's respect. He does not spare himself, and does not rest until he has put down what he sees with accuracy and meticulous detail. His *Spring behind the Houses* is particularly happy. Amongst other commendable contributors are Major-Gen. Sir Arthur Scott, Col. Sidney Harvest, Col. Sir St. John Gore, Lieut.-Col. W. A. Simmonds, Col. G. V. Robinson and Lieut. C. S. Brownlow, who does at least know his horses, especially in the picture *On the Heath*.



THE BELL INN, WALBERSWICK, SUFFOLK
By Major-General Sir Arthur Scott

WATER-COLOUR DRAWINGS BY EDWARD BAWDEN AT THE ZWEMMER GALLERY

My deep respects to Mr. Edward Bawden. He is an artist. He is an artist not because he can draw and paint, but because he makes use of these two faculties

for the purpose of communicating ideas to the spectator. He does not shun "associations" as if they were a contagious disease; he exploits them, even to the extent of using literary quotations instead of picture titles; and incidentally his quotations are quite unusually happy, as the following one, which figures as the "motto" of the show, proves:

"My thoughts began to burnish, sprout and swell,
Curling with metaphors a plain intention,
Decking the sense, as if it were to sell."

Herbert.

Mr. Bawden is young and unquestionably "modern." He does not imitate nature; but nature has welcome access to his mind—like a country postman, and she never calls without leaving "a parcel." Mr. Bawden affects a childlike appearance in his pictures; but whilst that appearance is an essential condiment in his art, it is not of its essence. For example, a painting of a village street by the side of ploughed fields, and enlivened with a blue motor van, entitled:

"We lived in peace and comfort and were blest
With daily bread by constant toil supplied."

That painting, I say, would be just as good if the slight naïvetés had been suppressed. In a view of white room interiors with a basket of fuchsias suspended from the ceiling and an absurd baroque easel in the further room glimpsed through a door, entitled:

"The pendent fuchsias drooped in their last loveliness," neither sentiment nor execution are naïve. In another picture of a country road, a sort of maiden aunt's "Bapaume" entitled:

"The universe is infinitely wide,"

the childlike treatment of the red-coated figure measuring the inches of her laboured steps against the mileage of the world is—well just right. But in a *Scheme for Decoration of a Nursery*, which enters with delicious understanding into childish associations, the actual drawing is not in the least childlike. Mr. Bawden has too much respect for the child mind to employ here the "didums wazums" language.

All his water-colour drawings are instinct with admirable colour and a design satisfying in a manner quite different from the old-fashioned humorists; they are as serious in this respect as any Raphael or Michelangelo, more seriously considered as "organized space"—if anything.

DESIGNS FOR CHOCOLATE BOXES AT THE LEICESTER GALLERIES

Messrs. Cadbury Brothers, the chocolate manufacturers, were the cause of an instructive exhibition at the Leicester Galleries. They are amongst the firms anxious to bring "Art into Industry," and therefore: "Many famous artists were invited, by them, to co-operate in this scheme by designing boxes that would help to raise the standard from the proverbial chocolate-box art." As a result one was able to compare the designs of such well-known "high artists" as Dame Laura Knight, Messrs. Paul Nash, Philip Connard, Arthur Rackham, Mark Gertler, C. R. W. Nevinson, Edmund Dulac, George Sheringham, Ernest Procter, Mrs. Dod

Procter, Mr. Aubrey Hammond, and Mr. Arthur Watts, with results that were to be anticipated. In point of fact, this bringing art into industry business is a little suspect from the beginning. There is inevitably already "art" in this kind of industry, as in most other kinds that rely on an appeal through the eye; so that what is really meant is bringing better taste into the art that is already implicit. But there is another fallacy somewhere when the promoters state that they wish to "raise the standard from the proverbial chocolate-box art." "The proverbial chocolate-box art" used to be condemned only because it made framed paintings look like designs for chocolate boxes. The essence of chocolate-box designs is that they should look "sweet" and "attractive" in the strictest sense of the word. There is no highfalutin' business about Art with the capital A; it is solely and entirely a matter of getting an increased sale through the packing; *through* art to profit! There are three ways in which this can be achieved: (a) either through the art of making chocolate, in which case the plainer the packing the better, the name of the manufacturer being sufficient guarantee; (b) through the box *qua* box, so that the purchaser is attracted by the packing for its own sake. In this respect the Victorian designs which made the chocolate box look like a trinket-chest were not so far off the mark; and (c) through the picture on the box, which attracts the purchaser as a work of art. In this latter case the picture must, obviously, make its appeal to "the greatest number," and not only to the select few.

It is clear, in this show, that only such expert designers as Messrs. George Sheringham, Edmund Dulac and Arthur Rackham know their business; that Laura Knight, Mark Gertler, C. R. Nevinson, and Paul Nash are "out of it," not as artists, but as chocolate-box designers, although Dame Laura Knight's idea of stamping the silver paper wrappings with clowns and animals of "The Ring" is probably commercially valuable. The competitors in the "Cadbury Open Competition" and in the Royal Society of Arts competition deserve their prizes relatively well, though one feels that they have been too conscious of art and not conscious enough about the sale of chocolate.

MR. ALLAN WALTON'S EXHIBITION AT MESSRS. TOOTH'S GALLERIES

Somehow Mr. Allan Walton's paintings seem to me not as satisfactory as they ought to be. Mr. Walton is a colourist of uncommon excellence; uncommon because he uses it not merely to express local colour but because he composes in the third dimension by colour rather than by tone values. But somehow one feels that it over-excites him; that his pictures in consequence become too full of incident, that is to say too crammed with opportunities for—if I may be permitted a musical metaphor—"brass" at the expense of the "strings." I regret my inability to select any picture for whole-hearted praise, but I rather think that were one to see these paintings one at a time they would gain considerably. On the other hand, my criticism may conceivably be of value to the artist, and on some future occasion he may by giving us less fussy incident, make his peculiar gifts more acceptable.

H. F.

AN INDIAN RULER'S OFFER TO ARTISTS

The Ruler of Aundh, Srimant Pantaheh Pratinidhi, in the Bombay Presidency, has set a hard task to artists in a circular of which we have received a copy. He offers three prizes of 500, 300 and 200 rupees to three competitors who succeed in painting, in water colour or oil, the Vision of Arjuna as described in Book XIII, v. 15-30 of the "Bhagavad Gita." Readers of that famous Hindu work of devotion will recall the passage in which the Prince, touched by the hand of Krishna, receives "the sense divine," becomes illuminated, and in eloquent words tells what he sees.

"So did Pandu's son behold
All the universe enfold
All its huge diversity
Into one vast shape, and be
Visible, and viewed and blended
In one Body—supple, splendid,
Nameless—the never-ending Deity."

The circular says that attempts hitherto made to depict the vision in graphic form have proved "incomplete and incorrect." How could they be otherwise? There are, we might remark, fifteen stanzas, each of which contains as it were several "flashes" or aspects of the divine cosmos. It might be well for artists to choose one only and make an intelligible representation of it rather than to mix up together pictorially what cannot be understood or described as a whole. In other words, the "incomplete" may be intelligible and artistic while the attempted "complete" may well turn out to be a chaos rather than a cosmos.

W. L. H.

COURTAULD INSTITUTE OF ART, 20, PORTMAN SQUARE, W.1

The following public lectures will be delivered at the Courtauld Institute during November and December:

1. Professor Roger Fry. Six lectures on "Aspects of Art History." November 7th, 14th, 21st, 28th, and December 5th, at 5.30 p.m. Fee £2 2s.
2. Professor John Shapley. Eight lectures on "Early Christian Art." November 6th, 8th, 13th, 15th, 20th, 22nd, at 5.30 p.m., and November 27th, 29th, at 3 p.m. Fee £2 12s. 6d.
3. Sir Eric Maclagan. Eight lectures on "Sculpture of the Italian Renaissance." November 27th, 29th, December 4th, 6th, and January 9th, 11th, 16th, 18th, at 5.30 p.m. Fee £2 12s. 6d.
4. Mr. D. Talbot Rice. Fifteen lectures on "Aspects of Christian and Moslem Art in the Nearer East." October 12th, 19th, 26th, and November 2nd, 9th, 16th, 23rd, 30th, at 3 p.m.; October 13th, 20th, 27th, and November 3rd, 10th, 17th, 24th, at 12 noon. Fee £5 5s.
5. Professor Yetts. "Chinese Civilization under the Han Dynasty." Long course: October 18th, 25th, November 1st, 8th, 15th, 22nd, 29th, and December 6th, at 5.45 p.m. Fee £3 3s. Short course: November 16th, 23rd, 30th, and December 7th, at 6.15 p.m. Fee £1 11s. 6d.

Entrance to all lectures is by ticket only; tickets for single lectures, 7s. 6d. Applications should be made to the Director, Courtauld Institute, 20, Portman Square, W. 1.

NOTES OF THE MONTH

MESSRS. GILL & REIGATE LTD.,
GEORGE STREET, HANOVER SQUARE, W.1



The reproduction of fine examples of the furniture of other days has reached a high standard of excellence within recent years and is now carried out with remarkable skill and fidelity. Increased knowledge, the realization of the superiority of fine examples of English furniture of the XVIIth and XVIIIth centuries and the extensive literature now available have led to a demand vastly in excess of the supply. It is therefore well to know that people of exacting taste but limited purse need now have no compunction in availing themselves of the resources of the modern cabinet-maker, and by placing themselves in the hands of a firm of repute can satisfy their desires and give encouragement to a deserving British industry. English furniture makers are second to none, and in design and craftsmanship may truly be said to lead the world. The high prices readily given for original examples of fine quality have been attained solely through realization of this fact.

Since the turn of the century Messrs. Gill & Reigate, whose headquarters were for many years a familiar landmark in Oxford Street, and now established in the congenial atmosphere of George Street, Hanover Square, besides holding a high place among dealers in antique English furniture, have been making reproductions of the finest accessible originals, many of which have passed through their hands. So accurately are some of these pieces carried out, and so scrupulous has been the selection of fine and seasoned woods that the firm may be said to be carrying on the historical tradition on their own account.

This experience in reconstructive work led to a considerable amount of restoration and renovation on a large scale in some of the most notable country houses. Among these are the staircases and other work carried out at Beaudesert for the Marquess of Anglesey. A well-remembered incident was the removal unharmed of a fine XVIth century timber-framed house from Ipswich in 1908 and re-erected in the "White City" at Shepherd's Bush. Many similar undertakings followed on behalf of clients in cases where demolition was threatened or

the surroundings spoiled; the old buildings being thus preserved in new and appropriate settings. Interiors of fine craftsmanship, often in an advanced stage of dilapidation, may frequently be renovated and saved also, if taken in time.

In every exhibition for many years where British industry has been made a feature this firm has been represented; sometimes by a display of spectacular skill and ingenuity, as witness the erection of a full-sized model of Drake's fighting ship the "Revenge" at the Shakespeare's England Exhibition at Earl's Court in 1912. It was through their accumulated knowledge of constructive timber work gathered in XVIth century houses which enabled this feat to be brought about and give to the public the surprise and thrill of witnessing an Elizabethan ship resplendent in colour and gilded stern, flying the Queen's flag in Plymouth Harbour.

As another example of early reproductive work, the same firm designed and carried out the building which housed the English book exhibits at the Leipsic Fair of 1914. This was of the collegiate type, permanent to all outward appearance, and was furnished with linenfold panelled bookcases and antique tables. Besides antique reproductions, the firm design and carry out modern types of furniture and original schemes of their own.

The company has also usefully added to the collections of American museums, notably two panelled rooms at the Boston Museum, one of late XVth century English work and the other a unique example of the English XVIIIth century.



FULL-SIZED MODEL OF DRAKE'S "REVENGE"
AT SHAKESPEARE'S ENGLAND EXHIBITION, 1912

During the War, whilst the furnishing trade was virtually at a standstill, the capacious workshops and large portions of the showrooms were given up to munition work.

H. G. F.

EXHIBITION OF FRENCH ART IN NEW YORK

Messrs. Knoedler's are showing in their New York premises a collection of pictures made by Monsieur Vollard, whose name, already associated with the patronage of Cézanne and the post-Impressionists, has become, whenever the history of art is studied, it is not too much to say, immortal owing to his admirable little book on Cézanne. From the pages of this volume one gathers that Monsieur Vollard is, like Cézanne, a man of "temperament," as the master of Aix would have said, and the collection therefore shows a fine discrimination. The pictures are not widely known, and have, we are told, never before been reproduced. Rousseau's "Le Rêve," with its misdrawn Nude and its "Tiger, Tiger burning bright," is a masterpiece of romantic *nativité*. Renoir's "Square de la Trinité" is one of the rare townscapes by this master. Cézanne's "Portrait de ma Sœur" of 1866 suggests even in the reproduction the subtlety of tone-colour in which it has been constructed; whilst "La Mère et l'Enfant," by Marie Cassatt, is one of the most charming subjects by this delightful disciple of the Impressionists.

Other paintings include a portrait of Monsieur Vollard in Spanish costume, by Renoir, and another early portrait by Renoir of his father; painted in 1869, it shows Manet's influence unmistakably. Altogether there are more than half a dozen important Renoirs showing this master in his various phases. Degas is represented by a typically uncompromising view in a hat shop, entitled "Les Modistes," and Cézanne by several landscapes, notably the "Allée des Amandiers," and one of the classical failures he called "Les Baigneuses." It is to be hoped that this show may some day also be seen in London.

H. F.



LA MÈRE ET L'ENFANT

By Marie Cassatt



LE RÊVE

By Rousseau



SQUARE DE LA TRINITÉ

By Renoir



"PORTRAIT DE MA SOEUR" 1866

By Cézanne

NOTES OF THE MONTH



EVENING ON
THE BROADS

By J. C. Harrison

*At Messrs. Vicars' Galleries,
Old Bond Street*

WATER-COLOUR DRAWINGS BY J. C. HARRISON
AT MESSRS. VICARS BROS. LTD., OLD BOND ST.

The annual exhibition of water-colours by Mr. J. C. Harrison opens at Messrs. Vicars Bros.' galleries on November 6th, and will continue to the end of that month.

By the courtesy of Messrs. Vicars, we are able to publish two of Mr. Harrison's studies which are representative of the large collection that will be on view.

We understand Mr. Harrison, who was born at Tedworth in Wiltshire, thirty-five years ago, started drawing birds at a very early age, and this one can very well believe in examining the large range of careful

studies of game birds which must have involved a continuous and intelligent observation on the part of the artist for many years. The characteristic attitudes of the birds are very noticeable, and also the extreme care with which their colouring is rendered.

As Mr. Harrison lives in Norfolk, a district where game birds abound, he is able to paint their native surroundings in a convincing manner.

The artist, who has studied the principles of painting at the Slade School of Art, and has also devoted some years to scientific or anatomical aspects of his subjects, is singularly well equipped for the production of works which will satisfy those who wish to acquire paintings that are both artistic and accurate.

T. L. H.



GOLDEN
AUTUMN

By J. C. Harrison

*At Messrs. Vicars' Galleries,
Old Bond Street*

WATER COLOURS BY TAKE SATO AT THE
CONNELL GALLERY

After nearly ten years' absence Mr. Take Sato has returned to England. He is one of the few Japanese painters who, without imitating the European manner, has been able so to modify his native style that most of it can be appreciated in the terms of European art. Actually his painting is a development more from the Chinese than from Japanese conception of art. His flower pieces in particular suggest the extremely precise Chinese form of statement. I do not care so much for the large composite flower panels which are not mounted like Kakemonos and do not look like pictures in our sense. Amongst the smaller flower pieces however, there are a number of delightful things such as "Orchid," "Fuchsia," "Flowers in Lacquer Jar" and "Cactus, Moonlight Beauty." In his landscapes and particularly the snow scenes, his Japanese training is very evident, as is also the Chinese element in the treatment of the mountain tops of "Hakone," "Sugar Factory" and "Garambia Lighthouse," both subjects from Formosa, at once become in virtue of their Western architectural element, much more European. Perhaps the happiest painting of all is the charming "Autumn Wind." Take Sato's art may not go very deep, but it is certainly wonderfully skilful and most attractive.

H. F.

END OF A FAMOUS SUCCESSION

Bond Street and the world of art generally will regret the disappearance of the famous house of art dealers and experts founded about eighty-five years ago by Mr. Frederick Davis, the grandfather of Mr. Leopold Davis, the present owner, who has decided to retire from business. The interests of the house of Davis have always been exclusively devoted to the acquisition and placing of objects of art of the highest quality and rarity. Many fine collections owe some of their most valued treasures to the knowledge and expert advice of one or other of the representatives of the three generations of the family. The late Mr. Charles Davis, M.V.O., had the honour of being art expert to the late King Edward and also to His Majesty King George, to both of whom he was a valued and trusted adviser. Most of the big deals of this house have been done privately and unobtrusively, but one of its most sensational records is the negotiation by the founder of the business of the sale to the nation in 1885 of the two famous pictures from Blenheim, the Raphael "Ansidei" Madonna and the equestrian portrait of Charles I by Vandyck, now in the National Gallery. It may not be surprising, therefore, to learn that many of the most celebrated works of art in the Wallace Collection were acquired from the Davis family. These include many of the finest pieces of furniture, Sèvres porcelain, and snuff-boxes and a few pictures. Among the historic objects were the green lacquered writing table, cartonnier and inkstand made for Catherine the Great and said to have been used for the signing of the Treaty of Tilsit.

In addition to these we may recall the fact that many important transactions have been made with Continental Royal Houses, among which was a visit made by Mr. Leopold C. Davis in company with his father in 1909 to the then St. Petersburg at the request of the Grand Duke Vladimir, uncle of the late Tsar, to examine and report on a famous collection in that city. On that occasion

Mr. Charles Davis had a personal interview with the late Tsar at Tsarskoe Selo when his professional advice was sought. The house also supplied rare works of art for the preceding Tsar, for many of the Grand Dukes of Russia, and for a number of the principal collectors of the world throughout the period of its activities. Among these may be specified various members of the Rothschild family in England and in Europe—Mr. Davis enjoying the particular friendship and confidence of Mr. Alfred de Rothschild. Mr. Davis has a recollection that his father told him when he was young that, being on a visit to Welbeck Abbey, the Duke of Portland gave him permission to search and examine anything he cared to, with the result that he discovered a number of old trunks. These, on being opened, were found to contain the famous Gobelins tapestries, lent by the Duke to the Victoria and Albert Museum in 1921.

Another of Mr. Davis's recollections concerns his grandfather, who was given permission at Windsor Castle by the Lord Chamberlain to open any cases he chose. On this occasion he unearthed the now world-famous Sèvres service known as the Queen's service, which had probably never been unpacked since it left the Sèvres factory.

In view of Mr. Davis's early retirement, in February 1934, the present is an exceptionally favourable moment for collectors to call and inspect the rare and beautiful objects of art which are to be disposed of at 147, New Bond Street, W.

H. G. F.

EARLY ENGLISH WATERCOLOURS AND DRAWINGS
AT THE SQUIRE GALLERY, 1a, BAKER STREET

Mr. Bernard Squire has succeeded in getting together an extraordinarily happy collection of the Old Masters of the British School—from Alexander Cozens to Alfred Elmore, a forgotten R.A. who lived from 1815 to 1881. Beginning and End illustrate in a striking way the metamorphosis of the medium from its romantic monochrome washes to its strong, coloured draughtsmanship. A special tit-bit of this show is the work of Heneage Finch, the Fourth Earl of Aylesford, who lived from 1751 to 1812. In his handling of the medium one recognizes the "family likeness" to his etchings; but in fact his rather Rembrandtesque etchings are better and less amateurish. There is no space to enter into details, suffice it to mention just a few of the more outstanding examples. There is a delightful landscape composition in black chalk heightened with white on grey paper by Gainsborough; an elaborate, amusing and very French de Louthembourg, "Landing from the Packet Boat, Dover"; a "West View of Dumbarton Castle," by the always *soigné* Farington; several good Rowlandsons, and Coxes, the most attractive amongst the latter being the early "Barmouth." Copley Fielding is unusually represented by a Cox-like "Baggage Waggon." The two James Hollands are likewise notable, one "The Cliffs of Ilfracombe" suggesting our contemporary Sir Charles Holmes, and "Margate Sands" anticipating the French Boudin. Quite one of the most interesting water colours is by George Shepherd (c. 1790), depicting a boxing match. The fierce action of No. 35 being infinitely more successful than the preliminary action depicted in No. 34. The exhibition, which remains open till November 24th, is well worth a visit.

NOTES OF THE MONTH

EXHIBITION OF CHINESE ANTIQUITIES AT THE JOHN SPARKS GALLERIES, 128, MOUNT STREET

This exhibition of Chinese antiquities recently collected in China should interest a wider public than that of expert collectors, for the good reason that it includes a great many things one can enjoy simply on the grounds of their æsthetical appeal. Colour and form and exquisite craftsmanship one should be able to enjoy apart altogether from any knowledge of historical or rarity values. The expert collector, however, will gain some idea of the interest of this collection from the enumeration of a few of the exhibits. There is, for example, a very rare Apsara Stone bust from the Da-Nghi Tower in the province of Quang Tri; a quite exquisitely wrought pale green jade bowl with pierced panels of darker green jade inlaid with rubies, from the Imperial palace in Peking. In Peking was also purchased a collection of old and modern jade bowls and vases, including an antique green bowl with bat handles and loose rings, a remarkable modern mauve jade vase on a Kylin, and rare open bowls of yellow jade. Further, there is an admirable ivory carving, a figure of a priest, and a collection of T'ang figures of court ladies, musicians and dancing girls, one of them especially graceful and spirited.

There is further a famille noire bowl decorated with white hawthorn and panels with a pink bird on a green rock, a rare and beautiful piece. Exceedingly quaint is a famille rose porcelain group representing Colonel Duff of the East India Company and his wife.

This must suffice as some indication of the variety of interest in this exhibition.

H. F.



TZU CHON VASE OF AN UNUSUAL FORM AND FLORAL DECORATION
Recently excavated in Honan Province (Sung)



SEATED WOOD KWANYIN WITH TRACES OF COLOUR
At Mr. John Sparks' Galleries



POTTERY FIGURE OF A DANCING GIRL OF GRACEFUL POSE. Excavated in Honan Province (Tang)
At Mr. John Sparks' Galleries

A TENTH CENTURY IVORY

The Victoria and Albert Museum, assisted by the generosity of the National Art Collections Fund, has acquired the famous Basilewsky Situla, a Xth century holy water bucket of carved ivory. The Fund contributed half the purchase price of £7,900.

The bucket is 6½ ins. high, and is beautifully carved with scenes from the Passion of our Lord. The carvings encircle the bucket in two rows. The upper contains Christ washing the Disciples' feet; the Betrayal; Judas accepting the thirty pieces of silver; the Crucifixion; Judas returning the money and hanging himself; and the soldiers watching the Sepulchre. The lower row has the Maries at the Sepulchre; Christ appearing to the woman; Christ appearing to the Apostles; the incredulity of St. Thomas; and the Harrowing of Hell.

There are three inscriptions round the bucket: one at the top, another round the middle, and the third at the base. Two refer to the carvings, and were taken from a poem by Caelius Sedulius, who wrote in the Vth century. That at the base wishes long life to the Emperor Otto. There is doubt here as to whether the ruler addressed is Otto II (reigned 973-83), or Otto III, who was Emperor from 996 to 1002. If the former, it has been suggested that the bucket was probably made for the ceremonies in connection with his visit to Milan in 980, or for the Diet, held at Verona during the last year of his reign.

In style, the bucket may be regarded as late Carolingian, or early Romanesque. There is little or nothing Byzantine in its character. The figures recall the early Christian ivories, and have a decidedly classic look. Comparison with such objects as the Vth century ivory throne at Ravenna might be of interest to those who wish to trace back the development of the type. It may be added that, in early times, a great school of ivory carving existed at Alexandria, and there decorative ideas were developed and circulated throughout Christendom.

The bucket is a rare treasure, and only four or five other examples are known to exist. There is nothing like it in any museum.

The acquisition of the bucket by the Victoria and Albert Museum diminishes the likelihood of further adventures; but its recent history is very interesting. In 1856 it passed from Spitzer of Aachen into the collection of Dr. Chaffers, F.S.A. The following year it seems again to have changed owners; for it appeared at the Manchester Art Treasures Exhibition as lent by Mr. F. Attenborough. This gentleman also sent it to the Loan Exhibition at South Kensington in 1862. During the next ten or twelve years the situla found its way into the Basilewsky Collection, which was bought by Czar Alexander III in 1885. Thus it arrived at the Hermitage where it remained until recently sold to a Dutch dealer.

J. G. N.

A XTH CENTURY
HOLY WATER
BUCKET OF
CARVED IVORY



*Acquired by the
Victoria and Albert
Museum assisted by
the National Art
Collections Fund*

NOTES OF THE MONTH

"THE ROMANCE OF CHIPPENDALE AND SHERATON" ON A FILM

By the courtesy of Messrs. Mallett & Son, of Bath, a film presentation is to be given twice daily at the Octagon, Milsom Street, Bath, on November 14th and 15th, when incidents in the lives of Chippendale and Sheraton in their appropriate Georgian settings will be shown on the screen.

The film was produced under the direction of Mr. H. W. Engholm, who will be present to give a descriptive talk and relate anecdotes concerning these craftsmen, and the notable people with whom they were associated. The picture was produced in such historic settings as Harewood House, Yorkshire, the Royal Society of Arts, in John Street, Adelphi, and also shows Chippendale's workshop and showroom in St. Martin's Lane in the year 1760. In the course of the story, Dr. Samuel Johnson, David Garrick, Sir Joshua Reynolds, Robert Adam, and other well-known men are portrayed. The story of Sheraton concludes with a modern and fascinating episode at Christie's auction rooms, the scenes being actually taken on their premises at King Street, St. James's. Mr. Engholm has recently returned from a tour of the United States with this feature film. During the tour he gave a presentation at the British Embassy on the invitation of the British Ambassador. Altogether his lecture tour has taken him some 20,000 miles and the film has met with the deepest appreciation in museums, clubs, colleges, and before audiences often numbering over 2,000. It is expected that large numbers of the public will avail themselves of the opportunity Messrs. Mallett & Son offer by giving this presentation at the Octagon. Amongst those who have given their patronage for this occasion we notice the name of the Marquess of Bath.

A NOVEMBER EXHIBITION at MESSRS. KNOEDLERS'

As we go to press we are informed of an exhibition of portraits and other paintings by Mary McEvoy, to be held at Messrs. Knoedlers' Galleries, 15, Old Bond Street, from November 1st to 25th, which will be on view daily 10 to 6. Saturdays 10 to 1.

THE ALTON ART SOCIETY

We received a card of invitation to a lecture and conversazione from the Alton Art Society for October 3rd which seemed to foreshadow an interesting evening. The lecture was given by Mr. Thomas Rohan, of Bournemouth, and the novel feature was that members of the Society had been invited to bring with them any objects of artistic interest they might possess, upon which the lecturer commented. We understand the attendance was a large one, and that many members availed themselves of the opportunity of getting expert advice on their treasures.

This experiment might be extended with advantage in many directions, for any such movement is likely to encourage the taste for collecting works of art, and what is equally important, it should work in the direction of good taste in such matters.

B. T. BATSFORD LTD., 15, NORTH AUDLEY ST., W.1

Messrs. Batsford are inaugurating a new seven-and-sixpenny series, with a very attractive volume entitled "The Face of Scotland," by Harry Batsford and Charles Fry. Besides an interesting and informative letterpress the book contains 115 magnificent new photographs of Highland and Lowland scenery, lochs, glens, mountains, moors, villages, towns and old buildings, together with a beautiful colour frontispiece by W. Russell Flint, R.A., and a number of line drawings by Brian Cook. Colonel John Buchan, M.P., has contributed an appreciative foreword.

OBITUARY

We regret to announce the death of Mr. J. E. Corkill, of Rock Ferry, at the age of sixty-six. Mr. Corkill was a very well-known and much respected member of the British Antique Dealers' Association, of which he had been a member of the council for many years.

He was engaged for over fifty years in the business, which will be carried on in future by his son, Mr. J. P. Corkill, who was his assistant for the past fourteen years.



A SUMMER EVENING. An original woodcut By Beatrice Christy

ART IN THE SALEROOM

PICTURES & PRINTS • FURNITURE • PORCELAIN & POTTERY
SILVER • OBJETS D'ART

BY W. G. MENZIES

THE sales arranged to take place in London during November indicate pretty clearly that collectors are overcoming their nervousness, and are at last entrusting their treasures to the ordeal of the saleroom. Both Christies and Sothebys have received instructions to catalogue and prepare for sale collections of the first importance, and it is hoped that with the steadily improving financial situation the London saleroom will at last regain some of its whilom interest.

Christie's first important dispersal will take place on November 9th, when Chinese porcelain, furniture, Eastern rugs and carpets, the properties of the late Mrs. Dames Longworth, the late Mr. Paul Richter and Mr. Charles Doughty, K.C., will come under the hammer. More than half the catalogue is devoted to the Longworth property, which includes Chinese porcelain painted in underglaze blue, some good famille verte and famille rose pieces, Oriental objects of art and English XVIIIth century furniture. In the Richter section are some characteristic pieces by Sheraton, Hepplewhite and other XVIIIth century makers, while a notable piece, the property of Mr. Charles Doughty, is a Sheraton mahogany semi-circular commode fitted with three drawers, the centre one with a writing slide, toilet mirror and divisions inlaid with satin wood lines.

Of greater importance is the sale on November 16th which includes some especially fine English furniture, Oriental porcelain and tapestry from various sources.

Chippendale is represented by a fine mahogany tripod table, a tripod fire screen, several card tables and a number of chairs; by Hepplewhite there are some good chairs of his oval-back type; while Sheraton is featured by several characteristic pieces, including an especially fine bow front sideboard.

Other English pieces include a bracket clock by Joseph Knibb; a Queen Anne walnut cabinet with double-arched and moulded cornice surmounted by three vases; a pair of George I walnut chairs with scroll supports and plain vase-shaped splats, and other clocks by Isaac Bull of Dublin and John Wise and John Ellicott of London.

Two French pieces also call for notice—a Louis XVI lacquer cabinet by Conrad Manter, and a Louis XV commode of bombé form, veneered with panels of tulip wood in kingwood borders and mounted with ormolu.

This latter piece bears the stamp of I. Dubois, one of the principal ébénistes of the reign of Louis XV. He frequently worked from designs by Pinau, of which this commode is probably an example.

There are one or two outstanding pieces amongst the Oriental porcelain, notably a fine Yung Chêng famille rose eggshell plate and a large K'ang Hsi famille verte jar of potiche form, 24 in. high.

Two pieces of tapestry call for mention, one a Brussels panel woven with a subject entitled "the Bridge" from a series of Scipio Triumphs bearing the monogram of Nicholas Leynius, a famous mid-XVIIth century weaver and dyer, and a panel of early XVIIth century Florentine tapestry woven with the Last Supper, bearing the monogram of the weaver Gasparre Papini. This panel is from a series of seven designed by Allori (Bronzino) in 1591-1609. The original set is in the Uffizi, Florence.

Christies are also holding a sale of decorative French furniture, porcelain and decorative objects on November 23rd, an interesting item being a mahogany cabinet originally the property of Edmund Burke and used by him about the time of the trial of Warren Hastings, several of the drawers being labelled in his handwriting.

The first picture sale of the season held by this firm will take place on November 10th, and consists of the collection of the late Mr. F. W. Keen of Birmingham. Practically all the items are by English masters including Turner, Bonington, Cotman, Girtin, Sandby, Wheatley and De Wint.

Important old English silver plate, the property of Mr. Meade-Waldo, of Stonewall Park, Chiddingstone, is to be sold on the 15th, including a large circular salver by Paul Lamerie, 1743, a George I inkstand by John Jacobs, 1755, and a number of George II three-pronged table and dessert forks.

There is also included in the sale an interesting William and Mary salt by Anthony Nelme, the property of a gentleman; while from other sources come a Queen Anne plain coffee pot, 1709; a set of four sauce boats by Louis Herne, 1780; rat-tailed spoons by David King, Dublin, 1708; an interesting collection of XVIIIth century carriage door handles and a Charles II communion cup, 1662.



LUDWIG XIV By Robert Nanteuil
To be sold by C. G. Boerner, Leipzig, in November

Sothebys opened their season with the sale of the contents of 50, Egerton Gardens, the property of the late Mr. Walter Sichel, on October 25th, a report of which will be included in our next number.

The sales announced by them to take place in November include several of extreme interest and importance, and there is every indication that the revival in the auction room which became apparent at the end of last season will be maintained.

On October 31st and November 1st will be sold the well-known collection of Savage art, Chinese and Tibetan charms, Japanese metal work, netsuke in ivory and wood, formed by the late Mr. A. R. Wright, sometime president of the Folk Lore Society.

On November 7th and 8th an extensive collection of engravings, drawings and etchings from various sources is to be dispersed.

Among the colour prints are a number after Adam Buck, "The Quorn Hunt," the set of eight aquatints after H. Alken, "The Essex Hunt," the set of four after D. Wolstenholme, and several coaching prints after J. Pollard. An important mezzotint is a brilliant proof before all letters of Dickinson's plate of Benedetta Ramus after Romney, while the etchings include works by Muirhead Bone, Sir D. Y. Cameron, James McBey, Anders Zorn and many others.

ART IN THE SALEROOM

Sotheby's first sale of silver for the season will take place on the 16th, and includes an extensive collection of George III silver of Adam design, and a massive dinner service mostly by Paul Storr.

There should be keen bidding for a rare American tea service by William Homer of Boston, circa 1790, while other outstanding pieces are a Commonwealth porringer and a Charles I sweetmeat dish.



BLACK AND GOLD LACQUER WRITING AND GAMES TABLE. To be sold at Sotheby's, November 17th

Of extreme importance too is a Limoges enamel chaise of about 1280, formerly in the Basilewsky collection.

It was from the Basilewsky collection that the situla, or holy water bucket, came which was recently purchased through the National Art Collections Fund for the Victoria and Albert Museum.

Perhaps the most notable sale of the month, however, will be that to be held on the 17th when porcelain, textiles, furniture and statuary from various well-known sources is to be dispersed.

Though the catalogue is not yet ready, we learn that the sale will include Lowestoft and Chinese armorial porcelain, the property of Sir Samuel Hoare, a bust of Pope by Roubiliac 1738, a rare black and gold lacquer writing and games table, five English bracket clocks, an English ceiling carpet, a fine set of Hepplewhite chairs, and an important pair of Adam urns and pedestals. There is, too, a fine marble bust by Houdon of Princess Marie-Adelaide-Clotilde-Xaviere of France, signed and dated 1774.

Finally, at the end of the month will be sold the coin collection of the late Colonel H. W. Morrieson, comprising some English gold and a very comprehensive collection of English silver from William I to George V.

PERUVIAN ANTIQUITIES

The sale of Peruvian antiquities, held at Puttick & Simpson's rooms on October 5th, proved to be of a most satisfactory character, the eighty lots producing over £4,000.

Most of the chief prices were realised for the textiles, no fewer than fifteen of these lots making £100 or more.

The highest price realised was 400 gs. given for a fine black manto with 38 upright panels of crimson, embroidered with winged ritual figures wearing masks, their robes with serpent decoration and other masks, and holding weapons and animals.

Other lots which should be recorded are a manto with 69 panels 320 gs., another with 73 panels 210 gs., and one with 39 panels 240 gs.

At the same rooms on October 11th a collection of MS. documents relating to America, 46 items in all, made £60; Mozart's MS. of a string trio in 3 flats went for £55, and £47 was given for a collection of 46 Indian and Persian paintings of Sultans, Shahs and Love Scenes.

There was a large attendance at Messrs. Winkworth & Co.'s sale of the contents of Padworth House, near Reading, and after much spirited bidding a set of six Chippendale chairs, the seats and backs in fine petit point needlework, was knocked down for £1,000. Among other prices realized are a pair of old English walnutwood fire screens, £70; Chippendale winged easy chair, £51; harpsichord by Jacobus Kirchman, £180; two Chippendale display cabinets in the Chinese taste, £290; panel of petit point needlework, £85; a pair of Hepplewhite tables in the French style, £260; Chippendale centre table, £75; a set of eight old English cedarwood standard chairs with needlework seats, £155; Adam sideboard, £41; a pair of Adam pedestals, £68; mahogany dining table, £73; old Chinese porcelain dinner service, £76; Crown Derby dessert service, £80; a pair of Chelsea figures "Setting Partridges," £36; Romney portrait of gentleman, £189; silver centrepiece, £74; and a small George III urn, 19/- per ounce.

THE TREASURES OF CARNIOLA

Early in December the collection of prehistoric antiquities known as the Treasures of Carniola is to come under the hammer at the American Art Association Galleries, New York. The sale will take place by order of H.H. the Duchess Marie Antoinette of Mecklenburg, and cannot fail to be the subject of universal interest.

Outside the limited circles of members of the late Central European Courts and savants of archaeology, little has been known of the existence of this great collection of some 20,000 bronze and iron objects illustrating the development of civilization in the south-eastern region of the Alps during the early Iron Age of Europe, from the VIIIth century B.C. to the IVth century B.C.

With the financial assistance of the ex-Emperor of Germany, Kaiser Wilhelm II, the late Duchess Friedrich Paul of Mecklenburg devoted some ten years to the excavation, research and recording of these unique discoveries. Writing in the *Revue Archéologique* (Tome XXII o 404) in 1913, Professor Déchelette testified to "the great scientific work accomplished by the Duchess of Mecklenburg," and describing the collection in detail, added "Professor Oscar Montelius, our great master, and the greatest authority in this branch of science, has reported to the Academy of Stockholm and put on record the debt of gratitude which the world owes to the Duchess of Mecklenburg."

The catalogue of the collection has been compiled under the guidance of the Keeper of Antiquities at the National Museum, Dublin—Dr. Adolf Mahr; and other celebrated authorities.

In order to comprehend the significance of this veritable museum of objects, illustrating the history of man for about 800 years prior to the Christian era, the following brief summary,



LOUIS XV COMMODE
Christie's, November 16th

By Dubois



THE WATSCH SITULA. Circa 600 B.C.
To be sold at the American Art Association Galleries,
New York, in December

based on the scientific data of archaeologists during the past thirty years, is of interest.

Parallel with classical civilizations there lived, in an almost uninterrupted chain, tribes of peoples known by the Romans as "barbarians," inhabiting those countries which afterwards became Roman provinces. These tribes were peasants; they tilled the soil, were acquainted with all our domestic animals, made extensive migrations and bartered goods; and they imported beautiful objects from the East, which they had the enterprise to imitate, adding their own peculiar characteristics to the objects they themselves thus created. Although these tribes were primitive in their mode of life and their outlook, they carried on an unbroken tradition, and it can truly be said that these peasants are the chain which links up the Stone Age with modern Europe.

No civilization in prehistoric Europe north of the Alps was of such importance, and at the same time of such splendour, as the Early Iron Age Civilization, which lasted from about 800 B.C. to 400 B.C., and which is known as the Hallstatt Civilization, after the excavations made near Hallstatt, in Upper Austria. This Early Iron Age is the immediate precursor of the so-called Second Prehistoric Iron Age, which was due to Celtic Expansion from Eastern France and Western Germany, and which is associated with the sacking of Rome by Brennus, which later facilitated Roman political infiltration and subsequent Roman conquest.

The Early Iron Age, or Hallstatt Civilization, in which for the first time the use of iron was known, flourished in Italy and Greece, and further north in the Alpine regions and practically the whole south-western part of the European Continent. To the tribes who until then had only known the use of bronze with its limited possibilities, this new discovery of iron was of paramount importance. It opened new horizons to them, and implements made of iron were eagerly sought after and bartered for by tribes living as far away as the Baltics in the then distant north.

In the whole belt of countries extending from Spain to the Black Sea, the greatest development of civilization of that Early Iron Age took place in the south-eastern region of the Alps—in the area covering the former Austrian provinces of Styria,

Carniola, Istria, the former Hungarian Kingdom of Croatia and adjacent regions of Bosnia, etc. These countries were very rich in limonite, an easily manageable kind of iron ore, which became a tremendous source of wealth for many centuries. Even under the Romans the most important armories were to be found in these countries. In the Middle Ages "Noricum Ens"—a sword from Styria or Carniola—was the epithet for a magnificent blade, and Styrian steel is even to-day a well-known trade mark on the European Continent.

Dating from these obscure prehistoric times—from the Early Iron Age—or the Hallstatt Civilization, the excavations of the Duchess of Mecklenburg place us in possession of a unique collection, probably the most remarkable in the world, excavated from some 1,300 tombs. The story of the Duchess's undertaking will therefore be of some interest.

About eighty years ago the Austrian authorities began excavations in the cemetery near the salt mines of Hallstatt in Upper Austria. They opened up some 1,000 tombs, and what they discovered illustrated the facts described by Pliny. Bronze and iron swords, helmets, etc., enriched the Vienna State Museum and the Laibach, and this period of transition from the Bronze to the Iron Age in Europe, is since then known as the Hallstatt Period. Prince Ernest of Windischgrätz, several years later, added to the knowledge of this period by his famous excavations in Carniola, situated some 200 miles south-east of Hallstatt. These excavations were continued, and systematically carried out, by his cousin, the Duchess of Mecklenburg, and they form the collection known as the Carniola Treasures.

The collection contains material from three important sites in Carniola, and in addition, finds from Hallstatt and from several minor contemporary sites outside Carniola. The important Carniolian sites are:

The Magdalenaberg area: a tumulus cemetery comprising about 400 individual burials, of which up to some seventy or eighty make up the individual tumulus. The finds from this area belong to the period of the finest development of the Hallstatt style, and are actually contemporary with the cemeteries in Hallstatt itself.

The next important site is the cemetery of St. Veit, near Sittich in Carniola, comprising about 250 graves, also arranged in tumulus cemeteries.

The third important site is Weinitz, which shows a completely different character. This was a cemetery of flat burials, some 400 in all, which denotes a population akin to Magdalenaberg and St. Veit, but of a different kind. The finds from Weinitz are interesting from the fact that they give us a transitional period, and they form a chain, going from the first Hallstatt right up to the third or Roman Iron Age. They are of a character which links up the Weinitz people with the north-west of the Balkan Peninsula.

The finds of Magdalenaberg and St. Veit, on the other hand, derived their influence from the north-eastern part of Italy, from a region which is more or less identical with the Venetian



HELMET, 500 B.C. Part of the Carniola Treasure

ART IN THE SALEROOM



FAMILLE ROSE PLATE
Christie's, November 16th

territory. It is from this territory that the most important Italian City State—Venice—afterwards grew up.

Chronologically, there is also a difference between Weinitz and Magdalenaberg and St. Veit. The Weinitz people probably started to live in the place to which the cemetery belongs, about the time in which Magdalenaberg and St. Veit flourished. But whilst the two latter sites were obviously given up towards the end of the Hallstatt Civilization, circa 400 B.C., Weinitz reached its zenith after the downfall of this civilization, and continued to thrive through the Second, or Celtic Iron Age, and down to the beginning of the Roman Provincial Civilization.

Each object in the collection from the various necropoli has been meticulously photographed by the Swiss Federal Museum authorities in Zurich, whose illustrations, reproduced by the courtesy of the museum, include The Watsch Situla, or religious pail, with richly embossed frieze. Only one other example of this prehistoric work exists, and is the treasured possession of the museum authorities at Laibach. It is similarly known as The Watsch Situla, and was presented to the Laibach Museum by the late Prince Ernest of Windischgrätz. Other illustrations show the various types of helmets, swords and arms, figurines, and a particularly large selection of ornaments, such as fibulae (or brooches), finger rings, necklaces, bracelets, and pins, many of which are quite unique. There is also a remarkable array of glass and pottery objects and utensils.

A full record of the material will be contained in the catalogue of the collection, which is in course of preparation.

The Duchess Friedrich Paul of Mecklenburg was permitted to undertake the work of excavation through an exclusive licence obtained from the Emperor of Austria; and while no government allows the export of a collection of excavations, the fact that the Carniola Collection was the property of the Duchess, on which she had spent an immense fortune, made it possible to assemble, co-ordinate and remove the treasures to Switzerland.

At the same rooms in November is to be sold the important collection of the late Thomas Fortune Ryan, a significant group of masterpieces of Gothic and Renaissance art of the XIII-XVth century, removed from his Fifth Avenue mansion, New York City, and which includes one of the finest groups of Limoges enamels ever offered at public sale. In the enamels are represented most of the great masters in this art.

The sculptures form an imposing group, giving evidence of the maturity of Mr. Ryan's artistic taste. Among the most important are two exquisite sculptured marble portrait busts, one of "Beatrice of Aragon" by Francesco Laurana, and a companion male bust, works of tremendous strength and character and the

most famous treasures of the Bardini Collection; a Gothic marble, "Pieta," in the vein of Michel Colombe; a pair of standing figures of angels in marble by Amadeo, the architect of the Certosa at Pavia, and a marble bas-relief of the "Madonna and Child" by Rossellino. A Gothic stairway built into the wall in the garden of the mansion is another important item. The house is famous for its Renaissance room with ceiling by Tiepolo, portraying the banquet given by Cleopatra for Marc Antony. Here stood the important Laurana bust and its companion piece.

The Limoges painted enamels include the primitive "Crucifixion" by Monvaerni, from the Pierpont Morgan Collection; the famous "Portrait of the Connétable de Bourbon" by Leonard Limousin, the Nardon Penicaud "Entry into Jerusalem," and the great Nardon Penicaud triptych. Among the notable XIIIth century Limoges champlevé enamels are one of the extremely rare Eucharistic doves and an extraordinary reliquary casket from the Spitzer Collection. A group of choice tapestries includes a gold and silver woven Brussels hanging of 1530, a "Pieta" after the cartoons of Maître Philippe; a Tours Gombaud et Macée tapestry of 1595 and two Brussels mythologies from the Reydam-Leyniers atelier. An important Ispahan palace carpet, 32 ft. in length, and a hunting carpet from the Yerkes Collection appear in the Oriental rugs.

Mr. Ryan was also a connoisseur in the field of modern plastic art. In the sculptures appear some fine examples by Houdon, one his bust of "A Young Girl." Three works in bronze and two in marble by Rodin include the famous "St. John the Baptist" in bronze which roused such a storm of comment when it was first shown, and the marble bust of Napoleon as General of the Directory—"Napoleon Enveloppé dans son Rêve." There is also a group of original Barye bronzes.

Much of the furniture consists of important pieces from the Davanzati Palace in Florence. Fine majolica and Chinese porcelains appear in the smaller decorations, and collectors of Sorolla will be interested in a group of about twenty works by that painter.



FRENCH XIIIth CENTURY CHASSE OR RELIQUARY
American Art Association Galleries, New York, November

RARE ENGRAVINGS IN MESSRS. BOERNER'S AUCTION

The catalogue of the collection of engravings to be sold in November by the Leipzig firm of Mr. C. G. Boerner which is now to hand is embellished with over thirty plates as well as numerous illustrations in the text.

As mentioned in our last number, the catalogue is formed of three Ducal collections and extends to nearly 1,200 items and comprises an important series of early woodcuts, including rare sheets by Balding, Cranach, Graf, Wechkin and others, etchings by Hercules Seghers, brilliant plates by Schongauer, rare Dürer items and, amongst others, the Hundred Guilder print and the Old Haaring portrait by Rembrandt.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

A. 33. MESSRS. PUTTICK & SIMPSON. 1. ARMS ON XVIITH CENTURY NEEDLEWORK PANEL.—Arms: Quarterly, 1st and 4th, Gyronny of eight or and sable, Campbell; 2nd, A lymphad sable, sails furled, oars in action, flags and pennons flying, Lorne; 3rd, Or, a fess chequy azure and argent, Stewart; impaling, Argent, three pallets gules, for Ruthven. (N.B.—This impalement should be "Paly of six argent and gules"). Crest: A boar's head proper. Cyphers: C.C. and K.R.



This panel was probably embroidered personally, *circa* 1560, by Katherine, second daughter of William, 2nd Lord Ruthven, Keeper of the Privy Seal of Scotland, by Janet his wife, elder daughter and co-heir of Patrick, Lord Haliburton of Dirleton. Katherine Ruthven married (contract dated January 28th, 1550-1) Colin Campbell of Glenurchy, co. Argyll (3rd son of Sir Colin Campbell of Glenurchy, a Justiciar, by Marjory his wife, daughter of John Stewart, Earl of Atholl). He succeeded his elder brother, Sir John Campbell, as Laird of Glenurchy, July 5th, 1550; he is said to have built the House of Taymouth, or Castle of Balloch, and to have sat in Parliament in the year 1560; dying at Balloch on April 11th, 1583, he was buried in the Chapel of Finlarig.

2. ARMS EMBOSSED ON A SILVER CHURCHWARDEN PIPE. 1799.—Arms: Sable, on a chevron between three towers argent, a pair of compasses of the first; surrounded by Masonic emblems.

These are the Arms of the Ancient Fraternity of Free and Accepted Masons under the United Grand Lodge of England, and the pipe was evidently a presentation, from his Lodge, to the Thomas White whose name is engraved on the tortoiseshell case. The Librarian of Grand Lodge, who is in charge of the Museum there, should have his attention drawn to the sale of this interesting Masonic item.

A. 34. MR. REGINALD DAVIS. 1. CREST ON IRISH SILVER CAKE BASKET, 1792.—Crest: Out of a mural crown or, a demi eagle displayed proper. The Crest surmounted by a Baron's coronet.

This is the Crest of Pakenham, and the cake basket must have been made for Thomas Pakenham, 3rd Baron Longford, K.P., F.S.A., who was born May 14th, 1774; succeeded to the Earldom of Longford on the death of his grandmother, Elizabeth, Countess of Longford, January 17th, 1794, and died of a carbuncle, aged 61, May 24th, 1835; he married, January 23rd, 1817, Georgiana Emma Charlotte, 5th daughter of William, 1st Earl Beauchamp; she died, aged 82, February 12th, 1880; his brother, Major-Gen. the Hon. Sir Edward Pakenham, G.C.B., fell in action in New Orleans in the American War, January 8th, 1815.

2. ARMS ON OCTAGONAL FRUIT DISH, 1805.—Arms: Argent, two ravens hanging paleways proper, pierced through their heads with an arrow fessways proper; impaling: Argent, a fess wavy gules between three magpies proper. Crest: A raven rising, sable, having an arrow thrust through the breast, gules, headed and feathered argent. Motto: Omnia pro bono.

These are the Arms of Murdoch, of Cumlodden, Scotland, impaling those of Overton.

A. 35. MRS. HENRY ARCHER. ARMS ON PORTRAIT.—Arms: Quarterly, Ermine, on a chief indented azure, three ducal crowns or, Lytton of Knebworth; 2nd Argent, three boars' heads erect and erased sable, Booth of Shrubland, co. Suffolk; 3rd Sable, on a fess argent between six acorns or, three oak leaves vert, Oakdene; 4th Ermine, on a cross gules five excallops or, Weyland.



This is a portrait of Sir Rowland Lytton, Kt., of Knebworth, co. Hertford; born in 1561; he was Captain of Gentlemen Pensioners to Queen Elizabeth; Lieutenant and M.P. for Hertfordshire, and Commander of the County Forces assembled at Tilbury for the repulsion of the Spanish Armada in 1588; Knighted at Theobalds by James I, May 7th, 1603; married Anne, daughter of Oliver, 1st Lord St. John of Bletshoe, and widow of Robert Corbet; she died February 28th, 1601, and was buried at Knebworth. He died there June 23rd, and was buried June 30th, 1615. Will proved (P.C.C. 75, Rudd) the same year.